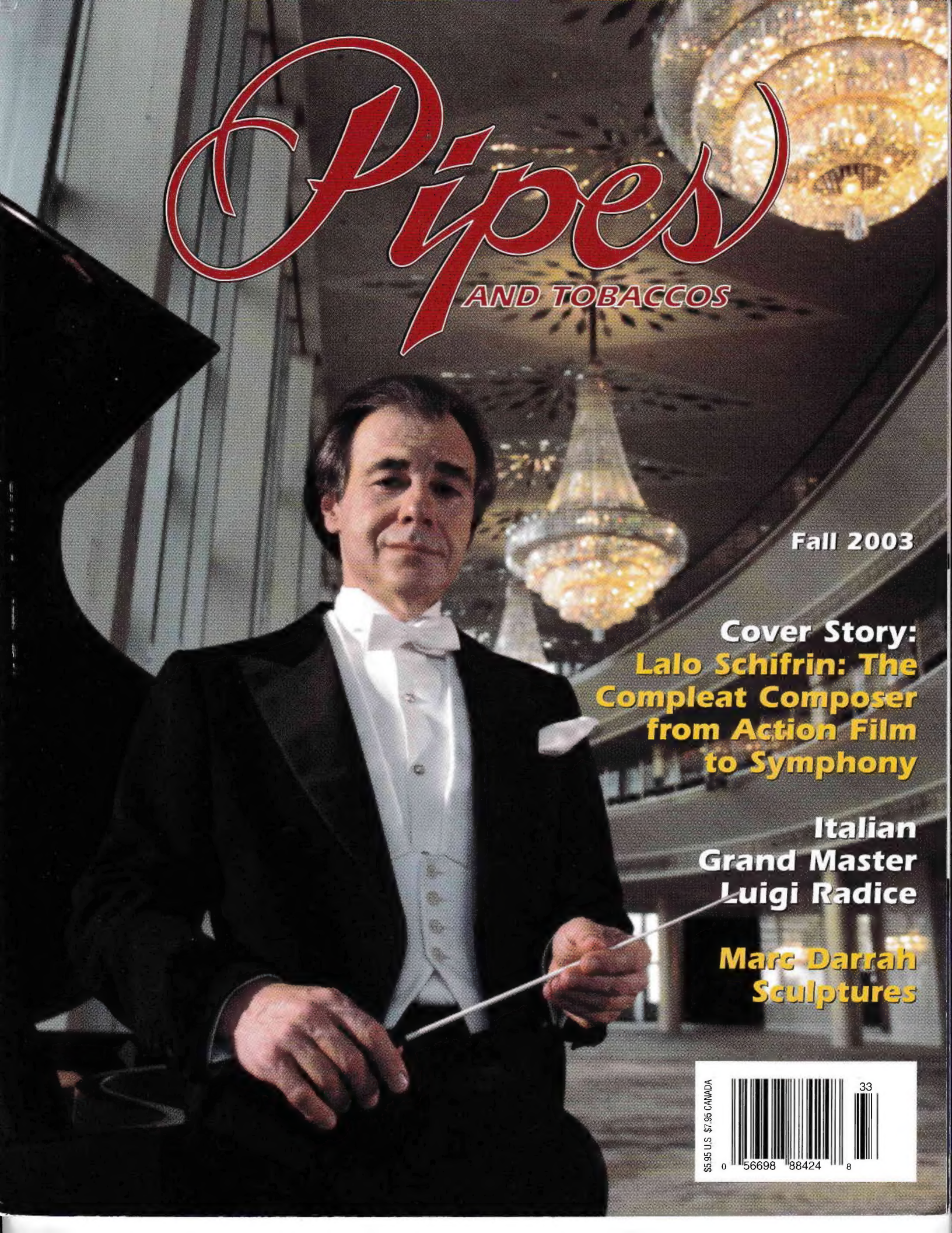
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Fall 2003
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Lalo Schifrin: The Compleat Composer from Action Film to Symphony
Italian Grand Master Luigi Radice
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Pipes AND TOBACCOS

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16 **Handmade? Machine-made?**
What really is the difference between the manufacture of a handmade pipe and that of a machine-made pipe? Can any machinery be used at all on handmade pipes? Do we draw the line at electric drills and sanders, but not lathes or fraising machines? Labor-saving devices are certainly utilized in pipemaking, even by those who are hand-makers, and they don't necessarily affect the quality of the final product. Is there really any such thing as a handmade pipe?

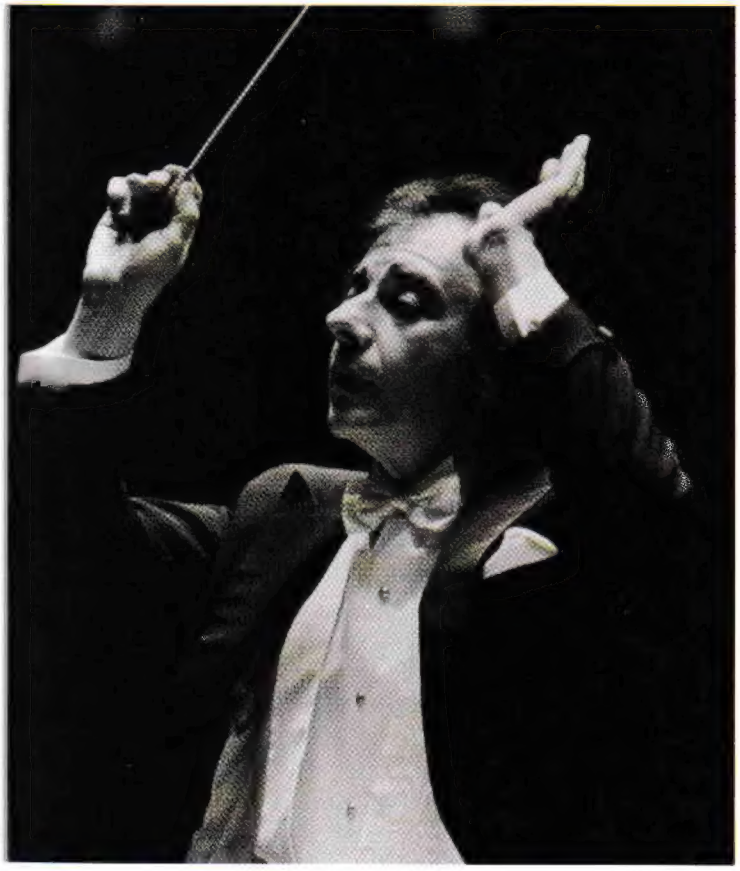
24 **Lalo Schifrin**
World-renowned composer/musician Lalo Schifrin is as comfortable and proficient playing jazz as he is playing classical music, conducting an orchestra, or composing operas, concertos or music for films and television. He wrote the scores for such shows as *Mannix, Mission Impossible, Medical Center, The Man From U.N.C.L.E.* and *Starsky and Hutch*. His film scores include those for *Cool Hand Luke, Bullitt, Dirty Harry, The Amityville Horror* and *Enter the Dragon*. He's also an avid pipe smoker/collector.

32 **Store Displays at Home**
Pipe shops always seem to have cool pipe displays, and some of those displays from years past were extraordinarily creative. When such displays are moved into the home, a new dimension of collecting may be realized.

36 **Of Extraordinary Interest**
Pipes and Sherlock Holmes are inseparable. One Holmes enthusiast has assembled an impressive collection that combines the famous detective with the pipes made by a remarkably talented carver: Marc Darrah.

42 **Italy's Grand Master: Radice**
For more than 40 years, Luigi Radice has crafted pipes with a creative and energetic flair that has made his work known around the world. He and his sons now produce as many pipes as they can, combining craft, quality and excellent price value.

Vol. 8, No. 3
Fall 2003



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49 **A Natural Ace**
With a lifelong passion for pipes and world-class training in the pipe workshop of W.Ø. Larsen, Tonni Nielsen moved on to become a Danish pipe artisan with a unique reputation of his own. Now he lives with his family in Kentucky and has brought his Danish artistry to the United States.

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Cover: Lalo Schifrin, conducting at the Dorothy Chandler Pavilion in Los Angeles in the late 1980s.

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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They just don't know

How do we explain this strange thing we do—this pipe-smoking thing—to the nonsmokers in our lives? They can't possibly understand. They don't even understand that there's something *to* understand. Many of our casual acquaintances have been indoctrinated by anti-tobacco propaganda and they privately scorn us, or, worse, emote sympathy for our plight. To some of them, unfortunately, we are pathetic slaves to demon tobacco.

To those more discerning, those who do not allow their own thoughts to be superseded by the manipulations of popular culture, we are perhaps curiosities. Anachronisms. Some may assume we pipe smokers are somehow fixated on a remote past when such activities were fashionable. Some view our pastime as an affectation. The majority, I like to think, simply permit us our own choices without indulging themselves in the arrogance of judgment.

Even our loved ones view us with a bit of bewilderment, accepting our peculiarity but always with a little puzzlement, observing but never understanding our appreciation for the pipe.

Only those who share our diversion know the satisfaction it brings. Pipe smoking is not a physical compulsion—it is a mental vacation. Each step in the process envelops us in a self-contained zone of sanctuary. The outside world becomes less important when we rub out a flake tobacco and prepare it for the pipe, or separate a fine ribbon blend for layering into a cherished briar. The universe recedes as we ignite our lighters for the charring light or scratch a match along its box and watch it explode into its own small, living nova of flame. Unequaled is the satisfaction of bringing an almost-extinguished pipe back to life with careful puffs and the deft manipulation of a tamper. Each mouthful of smoke conveys flavor and each exhalation takes with it the tensions and uncertainties that cling like parasites to our psyches. The warmth and texture, the grain and weight and balance of a fine pipe brings with it a *rightness*, an appreciation for the physical significance of existence, and the smoke itself confers a spiritual uplifting as it wisps, curls and expands outward and upward. Each bowl of tobacco is a pocket of peacefulness, allowing us to commune with ourselves and return to the world fully charged and ready to embrace whatever challenges the day may deliver.

We can't explain that to someone who has never experienced it, just as we can never translate the deep-woods sounds of a windy, rustling fall day to someone who has never heard. But we can demonstrate the benefits derived. We smoke our pipes, and we live our lives responsibly and honorably and approach our problems with confidence and focus. We validate our lifestyle by example, and possibly we earn the approval of those who do not share our passion. Along the way, maybe we can cause a few people to think, "Maybe it's not so ridiculous after all. Maybe there's something *to* this thing, this curious, incomprehensible pipe-smoking thing."

Chuck

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P&T *Readers Respond*

A Revelation

I was happy to see *P&T*'s article on the House of Windsor.

American Burley tobacco does not get the recognition that it deserves. The House of Windsor is at the vanguard of continuing America's pipe smoking tradition based on its Burley blends. Revelation has been a personal favorite of mine for years. Approximately six months ago, I contacted the House of Windsor to help me track down a retailer nearby who carries Revelation. House of Windsor's customer service department is exemplary.

Its ad in *P&T* had sparked my interest in renewing my smoking of Revelation. I recently added Barking Dog and Country Doctor to my regular rotation of tobaccos. They are a nice change of pace to my favorite full Balkan blends. I congratulate the House of Windsor on its energized marketing program.

Martin C. Dodrill
St. Marys, Ohio

First, thanks for a great magazine loaded with useful information for the serious pipe smoker. Having smoked pipes for more than 35 years, your articles bring back memories. As a young child growing up in the 1950s, I remember my Uncle John smoking his pipe, and the aroma of the smoke was so much more complex and interesting than cigarette or cigar smoke. I never found out the blend he smoked because he always used one of those funnel-shaped pouches that you would pinch to load the pipe with the tobacco.

What I find particularly gratifying are the tobacco reviews, especially the common blends that used to be found in drugstores. The reviews of products like Model, Briggs and Revelation were a breath of fresh air and made me long to find the small 1.5-ounce pouches that used to be available. Even in a city the size of Chicago, I cannot find these small pouches anymore. All that is available are the large bulk containers. Since I like a variety of pipe tobaccos, I shy away from these large amounts in favor of smaller quantities. I would love to be able to find Field & Stream, Bourbon Street, Union Leader or any of the above-mentioned in the smaller pouch for old times' sake. One of the more obscure pouch tobaccos of the past that I remember was Bowl O Roses and a Virginia blend in a tin called Ambrosia.

Mike Koskiewicz
Cyberspace

Tony Rodriguez pipes

In a previous issue of *P&T*, I saw photos of pipes made by a relatively unknown pipemaker by the name of Tony Rodriguez. They were superb-looking specimens and really caught my interest. I happened to learn that a friend who is a very knowledgeable pipe smoker owns one of Tony's pipes. On the strength of his unqualified recommendation, I acquired one. I've been a pipe smoker for 35 years and have to say that this pipe is one of my favorites. An absolutely superb smoker due to precise machining and great wood, the pipe is beautifully designed and balanced. This is the kind of pipe you keep coming back to, time after time. I would like to suggest that you do a story about this very excellent pipemaker and make more of us aware of his great talent.

Leonard Fogel
Cyberspace

P&T: *Tony Rodriguez is indeed a talented pipemaker, as we've heard from many readers, and he's on our list of future stories.*

McClelland mystery

I am very excited about the new 221B series blend advertised by McClelland in the latest issue of *P&T*. I read the Sherlock Holmes story "The Cardboard Box" and deduced the blend must be a type of Honeydew (favored by sailors), but in my research to find out the mystery of the nature of the blend, I came across this little tidbit regarding honeydew, from *www.ces.ncsu.edu/resources/crops/tobacco/ag400/d.html*, "Scouting Tobacco in North Carolina": "Aphids damage tobacco by sucking plant juices from the leaves. This insect also deposits on tobacco plants a clear, sticky waste product called honeydew. The presence of honeydew encourages the growth of sooty mold. The leaves of plants infested with aphids may be distorted, thin bodied, difficult to cure, and darkened by sooty mold. Quality as well as yield may be reduced."

This can't be what McClelland is using. I'm sure the blend will be great (I'm a huge fan of Black Shag and Arcadia), but don't tell me what's in it.

Trevor Friesen
Cyberspace

P&T: *That's an interesting piece of information. Honeydew isn't listed in Vogue's Tobacco Encyclopedia at all. McClelland is of course not using aphid waste as a tobacco flavoring agent—think how difficult it would be to gather, for one thing—but your research has found some interesting trivia.*

As usual, I pored over the newest issue of your outstanding publication and couldn't help detecting McClelland's new 221B tobacco series, Honeydew. In Doyle's story, "The Cardboard Box," he writes, "the box is a half pound of honeydew tobacco, and does not help us in any way." William S. Baring-Gould describes honeydew in Vol. II of *The Annotated Sherlock Holmes* as "a kind of smoking tobacco sweetened with molasses."

In addition, I should like to point out that McClelland's ad on page 9 has an incorrect postmark date on the package—1893 is not correct. Doyle writes that "it was a blazing day in August" and W.S. Baring-Gould points out that "the day as we shall see was a Saturday" and "that the year must be 1889 or 1890" ("The Cardboard Box" was published in January 1893).

Doyle wrote "Parliament had risen" and in W.S. Baring-Gould's annotation of this he says that "such a report would have appeared in the morning paper on the day after the event. In the year under

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consideration, Parliament must therefore have risen on a Friday. In 1890, Parliament rose on August 18th, a Wednesday. In addition, there was no day after August 18, 1890, when the temperature rose higher than 69.6 degrees. In 1889, on the other hand, Parliament rose on August 30th, a Friday. On the next day, Saturday, the temperature hit 81.1 degrees, making it an exceedingly hot day for England. We hold that the adventure began on Saturday, August 31, 1889; and closed two days later on Monday, September 2, 1889."

Anyway, I thought that I would offer up that bit and also commend you for the wonderful article on American Western Cigar and the House of Windsor. I must commend them and also commend the kindly Mr. Larry Hines for always taking my small monthly orders for Field & Stream (my absolute day-to-day favorite, which I mix with a bit of Virginia #1). Unfortunately, in my area of the politically correct world, any form of commercial pipe tobacco is difficult to come by. And thanks to your Trial By Fire article, I will also add Briggs to my next order. Thanks for the great magazine.

Tom Willerton
Cyberspace

Pipe haiku

Just thought I'd drop you a line to tell you how much I enjoy your magazine and share a few pipe haiku I wrote. Keep up the good work. (To answer a question constantly asked, modern haiku has done away with the syllable counting exercise).

Nick Johnson
Cyberspace

warm briar in hand
tobacco smoke rising
moments of peace

cool and spicy
on my tongue
the smoke lingers

bright Virginia's
and heavy Latakia
ahhh English

pipe smoke
permeates the room
settling my soul

Creative bookkeeping

Please accept my compliments on your editorial, "Rationalizing." Beyond its humorous value, I appreciated your interpretation of "expensive" pipes. During my 19-month period of underemployment (unemployment with a few consulting gigs and odd jobs) I chose to sell many of my pipes on eBay in order to pay for life's little pleasures, like rent, health insurance, food and gas. (EBay is the best yard sale ever. I've sold everything from stale Amphora tobacco to lighters, suits, shirts, shoes, old hair curlers and vintage vinyl record albums.) I started by selling my "expensive" pipes—Dunhills, Charatans, Barlings XXXL, and then the unsmokable crapola (some of these pipes had been purchased by me, gifted to me from friends with dead relatives and found in odd lots.) In turn, I purchased other pipes from eBay. Some of these lots of pipes I

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sold individually and I kept some too. I must say, thank God for Jim Benjamin and his magical gift of pipe refurbishment.

So, now I am left with a collection of "valuable pipes." OK, I've kept a few of the Dunhills, Charatans and Castello Sea Rocks, but for the most part, I have what you called the "ten dollar" pipes. Since I'm still unemployed and am on the verge of eating spoiled government cheese, I had been feeling guilty for not selling the remaining "expensive pipes" until reading your editorial. Using your cost-per-use formula, my income has tripled since my unemployment. Shhh, please don't tell the IRS.

Thanks for another fine issue of *P&T*.

James M. Cohen
Salem, Massachusetts

A satisfied smoker

It has been a long time since I have written to express an opinion regarding pipes. Although life has taken me into other arenas, I still keep up with the world of pipes. My pipes are still a very important part of my life. It's amazing how a few beautiful pieces of wood can become so much a part of one's daily adventure. It's almost as if the pipe is "more than just a pipe." Well, I have found cause to speak up!

I got to know Jody Davis seven years ago. I met him when I was just starting to sell exclusive and rare pipes for UPtown's in Nashville. He played guitar in a rock band and was interested in pipes. We became good friends. One day he said he would like to make a pipe. We looked in the back of a recent *P&T* I had on my desk and ordered a pipemaking kit. He made a pipe. It was not your normal first pipe. It showed an amazing eye for detail. I'm not sure where that pipe is today, but I am sure Jody keeps it hidden. Over the next three years Jody's skill improved. Each new creation showed a man with a gift. Jody spent some time with Jim Cooke. Jim had never offered his advice to anyone, much less his time. He met Jody and liked him. But it wasn't just Jody he liked; Jim saw something in Jody's ability. Lars Ivarsson once told me that there are many pipemakers who make good pipes, but that only a few have that "something special" that sets them apart. He told me that Jody has "it." At a pipe show in Nashville, Per Hansen stood for a very long time inspecting Jody's work. His head nodded in approval many times as he inspected each piece. Needless to say, Jody made an impression. Jody dove in headfirst with regard to quality. He purchased briar from Jess Chonowitsch. He purchased the highest-quality vulcanite from the same man Chonowitsch buys from. His attention to quality and detail drives him with every piece. He makes a pipe that he wants to smoke.

This morning, UPS delivered a very special package to my door. I saw the return address and quickly, but carefully, opened it. Inside I found a J. Davis bamboo-shank pipe. It is the second bamboo he has ever made. I am amazed! As I write this I am smoking it. It smokes like a dream. It is the most beautifully delicate bamboo pipe I have ever seen. It has an egg-shaped bowl, which is sandblasted and stained black, and has a three-knuckle shank. The bamboo is remarkable. The

The Newest in McClelland's 221B Series.

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three knuckles are perfect in size and separation. The size of the bowl would be a Dunhill 4. I can't believe he blasted this bowl. It's a bird's-eye piece that shows incredible markings, even through the blast. The mouthpiece fits beautifully and is most comfortable. The one-eighth-inch bend in the mouthpiece is fluid. I filled the pipe with Balkan Sobranie Gold, a tobacco I have had for many years and never opened. In 35 minutes I have lit it but once. WOW! Jody asked me to smoke it for a couple of weeks and then he would like to inspect it. He wants to make sure everything works perfectly. Well, if he wants to inspect it he's going to have to come to my farm in Mississippi. That's where I'll be in two weeks. I am not going to let this pipe out of my sight.

Keith Moore
Spokane, Washington

Victorian finances

Thanks for your great magazine. I'm a relatively recent returnee to the pipe (after about a 20-year hiatus) and find *P&T* full of the information I wish I'd had on the first go-round.

In his article, "A Few Good Men" (Summer 2003), Ben Rapaport bemoans the Victorian interest in "tobacco literature" based on the selling price of £180 for Mr. Bragge's collection. I do not offer myself as an expert on the finances of Victorian England, but perhaps the following quote from *The Annotated Sherlock Holmes* by William S. Baring-Gould (1967, Vol. 1, page 6) about Arthur Conan Doyle's early finances will put the price of £180 in perspective.

As a recent medical school graduate, Conan Doyle "arrived at Southsea, a suburb of Portsmouth, on an afternoon in July, 1882, picked up a house... at a rental of £40 ($200) a year plus another £10 ($50) in taxes, hung up his carefully burnished brass plate, and embarked on a practice that was neither very exacting nor very rewarding: he made £154 ($770) the first year, £250 ($1,250) the second, never more than £300 ($1,500)."

The dollar values Baring-Gould places after the amounts in pounds are probably just the then-current exchange rates for pounds into dollars without any attempt at accounting for inflation. It's probably not very useful to play the inflation game anyway, but the information in the quote gives us a feel for the cost of living in the suburbs of a fairly large city (Portsmouth) in the south of England in the mid-1880s. I expect it's reasonable to assume that a country doctor, even a poor one, made more than the average worker of the day. So let's assume something in the range of, say, £75-£100 would be the average salary. If that were the case, then the £180 price would be roughly two to two-and-a-half times the average man's annual income (assuming the £154 is above average), not an insignificant amount! Even if Doyle was just average, that would make the price about one and one-fifteenth times the average income.

On a lighter note, what about that tax rate, 25 percent! And we complain about our taxes today (yes, I'm one of the louder ones).

David Ruth
Millbrook, New York

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Thanks *P&T*

When my favorite retailer sent me a copy of the Winter 2003 *P&T*, I was excited to find out there was such a publication. One week later, my second favorite retailer sent me a copy of the Summer 2003 issue, which I just started reading. Your magazine is the first magazine I have ever read cover-to-cover—it is never boring and it keeps my undivided attention. The humor and relaxed nature of all of *P&T*'s writers flow so very well. I commend you on your publication, and please, continue the excellence.

Rick Olszewski
Hartford, Connecticut

I want to thank you again for a truly wonderful magazine! *P&T* has become very much a part of life. I often reread the editions I have, and continually find something new and instructive. Down here at the southern tip of Africa, where such things as good publications for pipe smokers simply do not exist, your magazine is a treasure I enjoy immensely! The last edition, with the chapters on smoking meerschaum pipes, was a wonderful read. My occasional calls to your offices are also something I enjoy very much. The ladies are extremely helpful and friendly. Who knows, perhaps the time may come when I will be able to jet over the Great Pond and share a beer with you all.

Keep up the great work!

Enrico Bucceri
Ardent African pipe smoker

A note for Beverly

Beverly, I felt considerable pity for you when I read Chuck's Editor's Desk in the recent *P&T* which you postscripted. I am willing to help you and your family out as much as possible in order for you to recover some of the money he has wasted over the years. Please go through Chuck's collection and weed out any pipes that have a little white dot on the stem or ones that have a symbol of a fish or bird or castle on the shank and put them to one side. For these I would be willing to pay you top dollar—in fact, well above what your husband paid for them, even twice as much, say $20 each, as a way of expressing the pipe community's sincere sorrow for your situation. By the way, let us just keep this between you and me, I see no use in you continuing to bring up issues of pipes with your husband as it could only lead to more frustration on your part. Get back to me soon.

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HANDMADE? MACHINE-MADE? HANDMADE BY MACHINE?

Another in an infrequent series of articles concerning

THE BRIAR PIPE

by

R.D. Field

Lemme see that, son. Nice pipe! Says *handmade* right on it. I made me a pipe once, when I was a boy. Didn't look too good, but it worked. Made it out of a corncob. Dried that sucker in the sun for days and then used a paring knife to whittle away the inside. Couldn't get too far down to make a deep bowl, paring knife bein' kinda small. Found me a hollow reed down by the creek bed, carved out a little hole for it with the knife and put 'er in. Looked somethin' like that pipe MacArthur was smokin' in that famous picture.

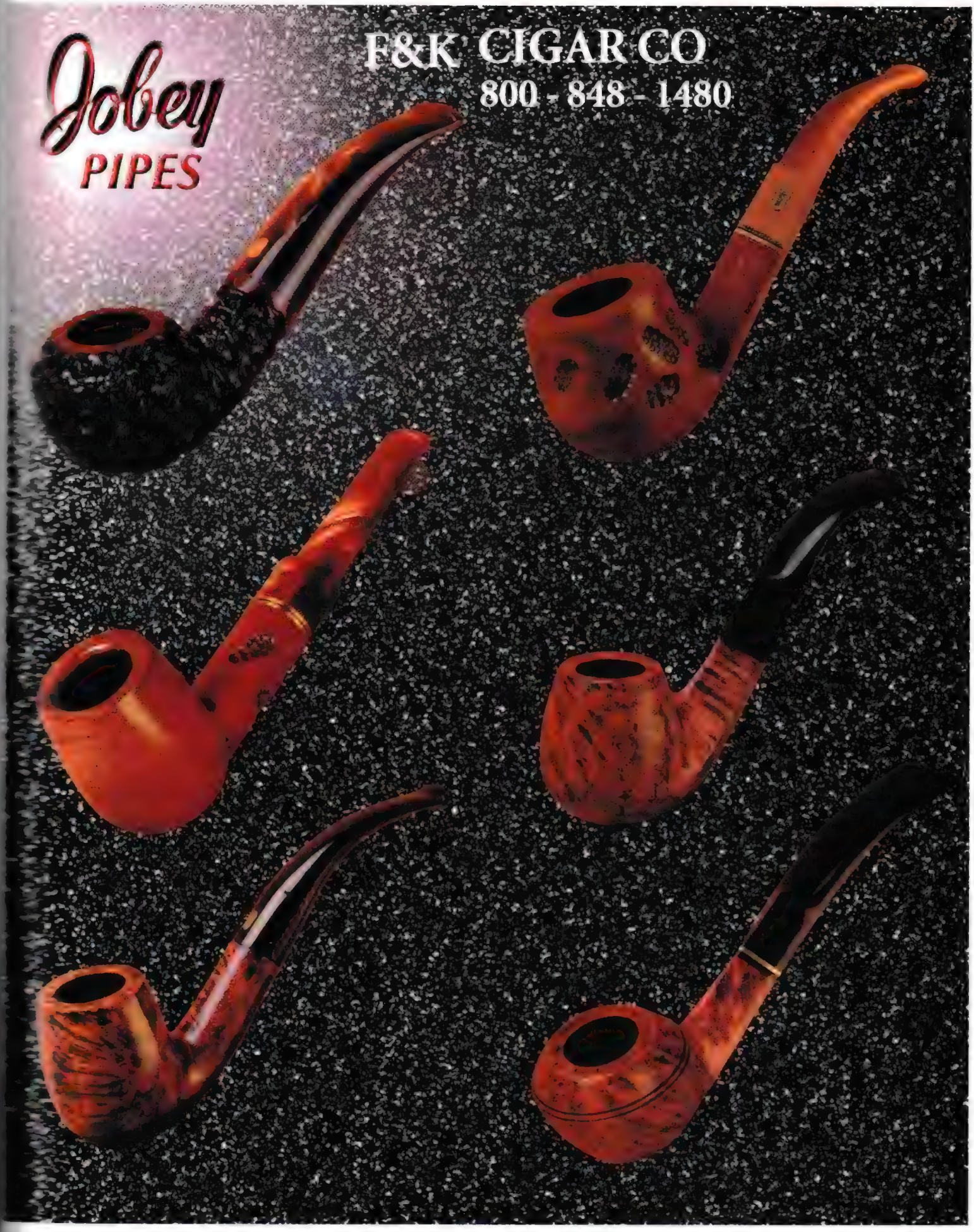
Did your man make your pipe like I made mine? Or did he use machines? You see, there's a difference between bein' completely made by human hands and bein' made by humans usin' machinery.

Way back, when we was just startin' to grow food instead of hunt it we used to gather wheat, rye, oats, millet, and barley to make bread and beer. We crushed those grains between two stones to separate the stuff we could use from the husks. It was all handwork, down and dirty. Later we formed a kind of a bowl to put the grain in and then used a stick or stone rounded at one end to crush it. This worked better because the grain stayed inside the bowl instead of scattering all around like it did on the stones. But it was still all handwork.

As we got smarter we developed machines to help us with this job. We got a great big round stone and put a hole in the middle. Put a huge big stick like a tree limb through the hole, planted one end of the stick to an axis so it could turn, pushed the other end of the stick to make the stone move in a circle—and there was a grain-grinding machine. So now there's no more hand-grinding of grain. Progress, right?

We use machines to do stuff faster, better, or both. That big grindstone sure was faster than folks grinding with hand tools. But get this and get it right: Even though a *person* might be pushing that grindstone to make it turn, that person was using a machine. Sometimes an animal was used to turn the stone, sometimes water from a stream, but it don't make no difference. A machine is a machine no matter who or what is supplying the power to make it run.

So—you think that pipe a'yourn is all handmade? Like my ol' corncob? Maybe so; but then again, maybe not. It's really difficult for a human person to make a beautiful and precise smokin' pipe out of briar. It's far easier outta clay or meerschaum because they're soft when they're worked. Make a mistake with clay and you roll it up into a ball and start over again because clay don't get hard till it's baked. Meerschaum ain't quite so soft as clay—more like soap. But it's far easier to carve than a hardwood like briar. That's why you see so many sculptures on meerschaum pipes—not that the people who do 'em ain't skilled, 'cause they are. But briar is prone to chip, and if you mess up it's much harder to get somethin' useful outta it. ▶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I guess we got to get some definitions here—and the definitions can really shade into one another in practical application.

Handmade—to me, this indicates a pipe that is made using only hand tools. No machinery of any type is used.

Machine-made—refers to a pipe made using only machinery and no handwork.

Handmade by machine—refers to a pipe made by any combination of the above two methods.

Are any briar pipes really *handmade*? They can be, but it'd be really difficult to get 'em to look right and smoke right. I mean, you could take a block of briar and coarse-file the outside and then sand the outside and it would look OK, maybe great. You could dig out the inside of the bowl usin' various hand tools and sand that down, and the inside of the bowl would be fine. But then we come to the draft hole—the hole startin' at the end of the shank and extendin' to the base of the bowl. How do you make such a bore without usin' a machine? I guess you could use a hammer and nail, or maybe you could use a long wood screw. But d'ya see the risk here? Not only is this method gonna take a long time, but you'll probably mess it up. And how d'ya get a bore through the mouthpiece? I mean, you could file the outside of the plexiglass or vulcanite and, if you're skilled, do a nice job. But that airhole through the middle—that's the problem. Nah! I don't think any briar pipes today are *handmade*.

What about *machine-made*? Well, there are machines that use a template and turn out a dozen or two of exactly the same model at every go; and there are machines that manufacture mouthpieces through placing liquid plexiglass or vulcanite into molds.

But the machine that turns out a dozen at a time can't do the job completely. Each bowl has what in the trade are called *ears* (I guess because they stick out)—edges on each side of the base of the pipe bowl that the machine can't get to. These ears have to be sanded off by hand. Before the mouthpiece can be fitted, the interior at the end of the shank has to be bored out, by hand, in order to accept the tenon. As the mouthpiece is fitted to the pipe, it has to be made flush with the shank by hand-sanding. Finally, the marks left by the mold must be taken off the edges of the mouthpiece—again, by hand. So, a machine-made pipe ain't really completely made by machine—and we ain't even talked about the stainin' and finishin' parts. Surprised, eh?

Here we come to the crux of the matter: How d'ya differentiate what today we call a handmade pipe from what we call a machine-made pipe? I'll bet this is gonna be different for all of us, so let's look at the possibilities.

There are artisans who do all they possibly can by hand, leaving to a machine only what they must. Such a fella will hand-cut, hand-file and hand-sand a briar block until it is a fully completed pipe bowl on the outside. He will most likely use a machine to make the tobacco chamber and will certainly use a machine both to make the draft hole from end of shank to base of bowl and to enlarge the interior at the end of the shank so as to accept a tenon. He will hand-cut and hand-finish the outside of the mouthpiece, using machinery just to drill the interior airhole and cut the tenon. Now we're not talkin' about skill level here, only methods. Just because a fella uses lots of handwork don't mean the stuff he makes is great. I used *all* handwork on my corncob

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Other fellas *turn* bowls by hand—they put a briar block on a chuck, set a machine in motion to turn the block at high speed, and use hand chisels to shape both the exterior and interior of the bowl—sorta like hand-turning a table leg or bed post. Remember—although it's called *hand-turning*, there's a machine involved. Machinery is also used to drill the draft hole and mortise (the part at the end of the shank that accepts the tenon). In the past, some of the fellas who hand-turned bowls used molded mouthpieces. Can't figger that one out; I mean, if you could hand-turn a bowl, why can't you hand-cut a mouthpiece?

Here's where it gets interestin'—where the differentiation between *handmade* and *machine-made* becomes blurred. There are fellas—artisans again—who've invented machines that make pipe bowls one by one. And by turning various cams, screws and levers, each of these guys can make any size or shape he designs—one-off. So instead of doin' handwork on the pipe bowl itself, he's doin' the handwork on the machine, which is then followin' instructions. Some of these machines can make only the outside of the bowl and the tobacco chamber, and the ears still have to be sanded off; others can make everything except the draft hole and mortise in one go. One fella invented a machine that can do it all, including a dead-center draft hole every time. So I guess these fellas are after two things—precision in their designs, and the ability to make more pipes than if they did everything possible by hand. Most of these folks hand-cut their mouthpieces, although a few use molded mouthpieces that they hand-finish.

Other makers, larger ones, use machine-turned bowls, but then lavish a tremendous amount of handwork in sanding, pumicing, staining, waxing, mouthpiece work and general overall finishin' of the pipe. These larger places spend time and money on quality control so that every pipe is *in*-spected and then either *se*-lected or *re*-jected.

Now hold on to your britches here, son, because it gets even more complicated. Some folks don't make their own bowls at all but buy 'em in from other places. Probably all these bought-in bowls are machine-turned, though I ain't sure about that. But that ain't the end of it—not at all. These fellas will spend a lot of time and handwork in changin' the way these bowls look, so you wouldn't know the one that come out was the same one that went in. One shape'll come in the door and a different one'll leave—maybe billiard to panel, or dublin to bulldog. Who knows? These guys're creative and they're addin' their own touch, their own flair, their own signature.

So there y'have it, m'boy. There ain't no all-handmade pipe (at least I don't know of any) and there ain't no all-machine-made pipe neither. But there's all kinds of stuff in between. Now what does this all mean? It means what you want it to mean. If you need to have a pipe that is as handmade as it can be, that's what you go after. But just because a guy makes only 40 pipes a year doesn't mean that he makes 40 great pipes a year, or *any* great pipes a year. Remember, I'm talkin' about method, not skill. You got to know what you're after, what appeals to you. You got to take into consideration so many things, only one of which is how the thing was made. Now—let's have a look at that pipe a'yourn again. ***P&T***

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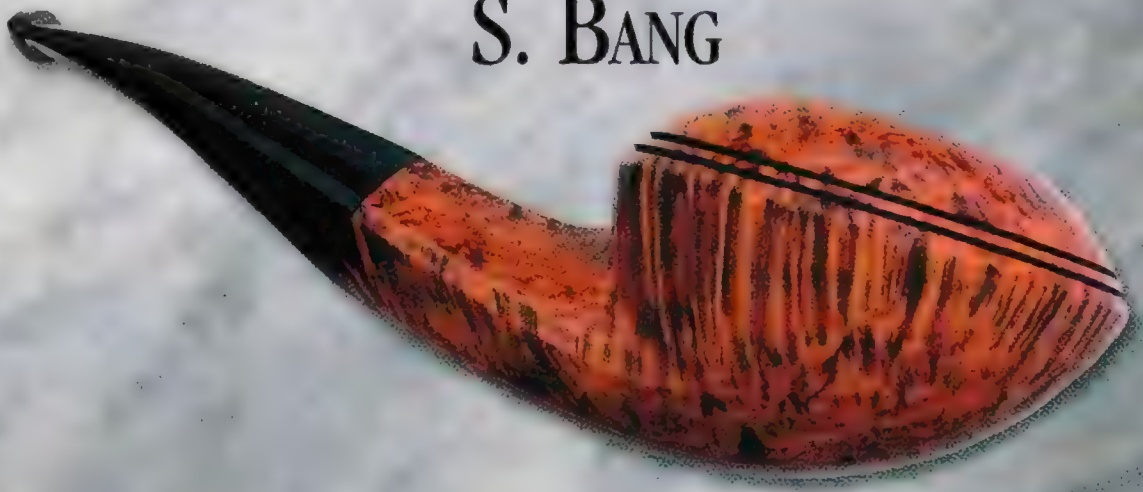

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The pipe pictured here reflects what Cooke can do with his sandblasting technique. The ring grain is spectacular, the stem work flawless, and the engineering—as with all Cooke pipes—permits an effortless insertion of a pipe cleaner without hang-up—not that this pipe will ever be smoked. It will remain on display in the *P&T* Museum and is one of the finest pieces in the collection.

J.T. Cooke may be contacted at 514 Appletree Point Road, Burlington, VT 05401; telephone: 802.863.2072.

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Lalo Schifrin: a compleat musician

by Dayton H. Matlick

Classical, jazz, Latin blended seamlessly by a consummate pianist, composer and arranger for stage, records, radio, TV and movies

When they are very young, children pick up new languages almost by osmosis—through their pores. When they do, special changes take place in their brains that remain with them for life, focusing and directing their futures. Fortunately for the rest of us, not all "language" is verbal.

Boris Claudio Schifrin, a shy and introverted child, grew up in Argentina surrounded by one of those "other" languages—music. Almost immediately he was called by the nickname "Lalo," derived from his middle name. Perhaps it was such an easy switch because it, too, was musical.

His father, Luis Schifrin, was concertmaster for the Philharmonic Orchestra of Buenos Aires. Instead of people coming over to play bridge, orchestra members would show up at the Schifrin house regularly for nights of chamber music. Going to work with his father meant poking around in interesting and different places while the orchestra practiced. But, always there was music.

"On my fifth birthday, the entire 100-piece orchestra came to our home and played 'Happy Birthday' for me," says Lalo. "It was overwhelming for me at that age. It wasn't until later in life that I realized what a tribute that was to my father and to me."

Lalo started taking piano lessons when he was five. His teacher was Enrique Barenboim, a pipe smoker and father of famous pianist/conductor Daniel Barenboim of the Chicago Symphony. One technique his teacher used was to have Lalo turn his back to the piano. Then Barenboim would play a cord. Lalo had to name the cord and each note in the cord from the sound alone.

Lalo's family didn't have much time or love for the emerging diversion of moving pictures. However, Grandmother Elisa rose to the rescue. She dearly loved Lalo, to the extent she was willing to pander to his fascination with horror movies. Together they saw *The Mummy*, *Wolfman*, *Dracula*, *Frankenstein* and many others. The music in these movies dazzled Lalo as much as the stories. He announced to his pre-school class with great solemnity that, "If it wasn't for the music, the movies wouldn't be nearly as scary."

His love of the movies was so well known that a member of the orchestra presented him with an early, primitive movie projector, one of the first in Argentina.

After six years of study with Enrique Barenboim, Lalo pursued self-study for four years. During secondary school, he began listening to jazz records. The next step was jam sessions.

Then Lalo heard *Rhapsody in Blue* by George Gershwin and was captivated. He managed to get an American musical score of the piece and worked...and worked...on it. He got good enough that he father took him in to play it for the Symphony Orchestra's music director, Erich Kleiber. The result was the 12-year-old's first performance with the Philharmonic Orchestra of Buenos Aires, an overpowering experience that reinforced his loves of both classical and jazz music.

Life started to run in double-time when Lalo turned 16. He began studying classical piano formally again, this time with Russian expatriate Andreas Karalis, former head of the Kiev Conservatory. At the same time, he immersed himself in a five-year study of harmony with Argentine composer Juan-Carlos Paz. It was also during this period that he enrolled in the University of Buenos Aires to study sociology and law. And, in spite of the pressures, his love of jazz continued to grow and develop.

At age 20, he applied for a scholarship to the Paris Conservatoire. Unfortunately, it became available just at the time he was to report for compulsory military training. His sigh of relief when his military exemption came through could probably have been heard for blocks. Scholarships to the Paris Conservatoire were highly coveted and once passed, the opportunity might not return.

When he reached Paris, he found that pipes were *en vogue* among many of the music students and faculty and went out searching for his own. The pipe that caught the 20-year-old's fancy was leather-covered. He still remembers it fondly to this day and yearns for a replacement. That was the beginning of a 50-year love affair with pipes and tobaccos.

While at the Conservatoire, he studied composition under Charles Koechlin, a disciple of Maurice Ravel. He also attended classes held by Oliver Messiaen. That was in the daytime. At night he earned his living playing jazz in Paris clubs. In 1955, at 23 years of age, Lalo represented his country in the International Jazz Festival in Paris.

Back in his home city of Buenos Aires, known as the Paris of the western hemisphere, he put together a 16-piece big band that became part of a popular weekly variety show on TV. With its success, he received other opportunities with film, television and radio.

A major turning point in his life came in 1956 when Lalo was asked to perform with his band at a special event held in honor of trumpet legend Dizzy Gillespie, in Argentina as part of a U.S. State Department-sponsored tour. Lalo was excited about the opportunity. He composed and arranged all of the pieces in days and nights of consuming frenzy.

After the performance, Gillespie came up to Lalo and asked him if he had arranged the pieces that had been performed. The positive answer

prompted an invitation by Gillespie to work with him in the United States.

It took two whole years for Lalo to get his green card and begin the journey. At first, Lalo couldn't make connections with Gillespie because of the band leader's busy travel schedule. Once they met again, it cemented what would be a lifelong friendship between the two talented musicians. Dizzy offered Lalo the vacant piano spot with his organization. The response was an enthusiastic "Yes!"

Gillespie had asked Lalo to compose and orchestrate a special piece for Gillespie's big band sound. He completed *Gillespiana* in New York in 1959, the year after he won Argentina's Academy Award for his score for the film *El Jefe*. *Gillespiana* was recorded in 1960 to acclaim from both critics and jazz fans. It became a gold record for Dizzy, selling more than 1 million records.

In addition to jazz, Lalo and Dizzy had a love of pipes in common. Dizzy taught Lalo a lot about pipes. While the two of them traveled together, Dizzy would lead Lalo to the best pipe tobacconists in towns and cities all over the U.S., Canada and Europe. ▶

The pipe that caught the 20-year-old's fancy was leather-covered. He still remembers it fondly to this day.

"Dizzy had the best sense of humor. He filled the role for me of brother, teacher, friend and bodyguard."

Shown above, Lalo Schifrin and Dizzy Gillespie in a recording session.

Dizzy was more than an employer for Lalo. "Dizzy had the best sense of humor. He filled the role for me of brother, teacher, friend and bodyguard. When we were playing in New York, it was a time of racial tension. Angry black men would challenge me, and Dizzy would back them off. Once, when I returned from a trip to Argentina and had no place to stay, Dizzy took me into his home. He was a great human being; very generous. The only place he was ruthless was in music. He had the ear," says Lalo.

Within a short time, Lalo also became Gillespie's musical director. A whirlwind series of tours, both in the U.S. and overseas, left Lalo invigorated, but exhausted. The constant travel was taking its toll.

In 1962, Lalo left Gillespie's successful organization. But before he did, he composed another brilliant major work called *The New Continent*, which wasn't released in record form until 1965.

Off the travel circuit, Lalo began arranging for artists such as Stan Getz, Sarah Vaughn and Count Basie. He also continued to work on his longer pieces and finished *The Ritual of Sound* in 1963.

He and many of the artists with whom he worked were contracted with Verve Records, a subsidiary of MGM, the largest movie studio of the day in Hollywood. With his lifelong love of moving pictures still very much alive, he began to push MGM for the opportunity to score movies. It resulted in his first Hollywood film assignment with the African adventure film, *Rino*. With that success, Lalo and his wife moved to Hollywood, where they still live.

The mid-1960s were a busy time. First came a return to Paris to score Rene Clement's excellent film *Joy House*. He then got his first assignment for U.S. TV, with the series *See How They Run*. He also wrote and arranged two award-winning jazz albums—*The Cat* for Jimmy Smith and *Jazz Suite on the Mass Texts* for Paul Horn.

Although Lalo worked steadily in Hollywood, it was in TV where his talents shown brightest at this time in his life. Audiences in general didn't know who wrote the TV themes, but Lalo has the unique ability to string notes together into memorable phrases and themes. Soon people all over the country were humming along with themes of *T.H.E. Cat*, and, his most memorable—*Mission: Impossible*. These series were followed by *Medical Center*, *Starsky & Hutch*, *Planet of the Apes* and a series the memory of which still lights up the eyes of those who used to watch—and listen to—*Mannix*.

Lalo mastered the art of using jazz to create the excitement and emotion of action movies. Over a 10-year period (1965-1975) he scored *Once a Thief*,

Murderer's Row, *The Cincinnati Kid*, *The Liquidator*, *Bullitt*, *Cool Hand Luke*, *Kelly's Heroes*, *Dirty Harry* and *Enter the Dragon*. Ask anyone who watched movies in that era for their top 10 favorites, and one or more Schifrin-scored movies is probably on the list.

His more classical movie scores became more complex and he sometimes utilized choral voices without words very effectively to emphasize scenes.

With this busy schedule in television and movies, he still continued to produce operas, ballets, theater works, concertos, cantatas, rock opera and disco jazz.

Lalo was commissioned to write the Grand Finale to celebrate the finals of the 1990 World Cup Soccer Championship. It was in this concert that the three tenors—Jose Carreras, Placido Domingo, and Luciano Pavarotti—sang together for the first time. Lalo also arranged the sequels for 1994 in the U.S., 1998 in France and 2002 in Japan. The record and videotape of the first event have gone on to become the biggest sellers in the history of classical music.

Perhaps the best fusion of Lalo's classical training and extensive jazz involvement was the series of five albums made between 1993 and 2001 called *Jazz Meets the Symphony*. The first recording combined the London Philharmonic Orchestra with jazz stars Ray Brown, Grady Tate, Jon Faddis, Paquito D'Rivera and James Morrison.

"Thinking back, I believe the start of this project was really two of my early film scores, *The Cincinnati Kid* in which Ray Charles sang backed by a symphony orchestra, and the famous chase scene through the streets of San Francisco in *Bullitt* wherein I wrote a symphonic score combined with saxophone solos playing at a very fast tempo," says Lalo. The intro to the chase scene was so successful that most viewers aren't aware that Lalo insisted that the music actually cease during the chase itself.

The most recent recording in the *Jazz Meets the Symphony* series was released in the summer of 2001. It is unique in that it has a full symphony orchestra, full jazz band, plus jazz stars Jeff Hamilton, Christian McBride, James Morrison and David Sanchez.

In October 1996, *The Rhapsody for Bix* premiered. Lalo was commissioned by the Bix Beiderbecke Memorial Society to write a suite in honor of Davenport, Iowa, native son, Bix Beiderbecke. The sounds produced show that Lalo knew exactly what was in Bix's musical soul. The suite appears on Lalo's release *Metamorphosis*.

Donna Schifrin formed Aleph Records, an independent label, in 1997. This solved many publishing problems that formerly took him away from composing, performing and conducting music, which consumes even more of his time currently.

Lalo and Donna have been married for more than 30 years. Their three children are William, who is a writer for films and television; Frances, who is an art director/designer; and Ryan, who is a film writer/director.

Most of his composition takes place is a spacious building behind their Beverly Hills mansion, which once belonged to Groucho Marx. An outside door opens into the large room that contains the grand piano. The walls are covered with tributes and honors, which include four Grammy awards out of 21 Grammy nominations, one ACE Award (for cable television programming), and six Oscar nominations.

It is a comfortable room with a large, soft sofa facing a fireplace. All around the room are cabinets that hold his pipes. What doesn't fit into the cabinets are in smaller pipe stands. There is no doubt that the two most important things that happen in that room are music and pipes. ▶

Lalo mastered the art of using jazz to create the excitement and emotion of action movies. This led to his highly-acclaimed *Jazz Meets the Symphony* series of albums.

"I used to smoke my pipes when I was composing, but I would become so absorbed that I would puff too hard and too frequently."

Lalo's primary collection contains about 250 pipes that are in a yearly, one-a-day rotation, including several by local pipemaker Tony Rodriguez. "I used to smoke my pipes when I was composing, but I would become so absorbed that I would puff too hard and too frequently," says Lalo. "I was smoking 20 bowls of tobacco a day. Now I mainly smoke when I take a break or at social events."

His pipes come in all sizes and shapes. He claims he has no one favorite shape or bend, although he has a large number of Dunhills and Charatans. If schedules can be matched, Lalo will receive the Dunhill White Dot Award this December.

Even after all of these years, Lalo practices on the piano most mornings until lunch. He doesn't want to go through the years of re-education necessary to regain concert-level performance skills once they are lost. The afternoons are devoted to composing.

The compositions are the way most of us are in touch with Lalo. And it is in the composing that Lalo blends Latin, jazz and classical themes together in unforgettable combinations. Television, movies, suites, concertos—any combination of music—is put together with a consummate stretch of the mind that proves over and over again the genius of Lalo Schifrin.

"To paraphrase a wonderful saying, I spent many years studying Western music. I learned the rules thoroughly, so I could break them successfully." ***P&T***

Lalo Schifrin Oscar Nominations
The Sting II (1983)
The Competition (1980)
The Amityville Horror (1979)
Voyage of the Damned (1976)
The Fox (1968)
Cool Hand Luke (1967)

Lalo Schifrin Grammy Award Nominations
2001: Best Jazz Instrumental Arrangement "Scheherazade Fantasy" from "Intersections: Jazz Meets the Symphony No. 4."
1999: Best Jazz Instrumental Arrangement "Fiesta" from "Latin Jazz Suite."
1998: Best Instrumental Composition Written for a Motion Picture or for Television "Rush Hour."
1996: Best Instrumental Arrangement "Charlie Parker: The Firebird" (medley) from "Firebird: Jazz Meets the Symphony No. 3."
1996: Best Pop Instrumental Performance "Mission: Impossible" from "Firebird: Jazz Meets the Symphony No. 3."
1993: Best arrangement on an Instrumental "Dizzy Gillespie Fireworks" from "Jazz Meets the Symphony."
1970: Best Instrumental Composition Theme from "Medical Center."
1970: Best Instrumental Arrangement Theme from "Medical Center."
1968: Best Instrumental Theme Theme from "The Fox."
1968: Best Original Score Written for a Motion Picture or for a Television Show Theme from "The Fox."
1967: Best Original Score Written for a Motion Picture or for a Televisions Show "Mission: Impossible" (Grammy winner).
1967: Best Instrumental Theme "Mission: Impossible" (Grammy winner).
1966: Best Original Jazz Composition "Marquis de Sade."
1965: Best Original Score Written for a Motion Picture/TV Show "The Man from U.N.C.L.E."
1965: Best Original Jazz Composition "Jazz Suite on the Mass Texts" (Grammy winner).
1964: Best Original Jazz Composition "The Cat" (Grammy winner).
1962: Best Original Jazz Composition "Tunisian Fantasy."
1961: Best Original Jazz Composition "Gillespiana."

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Mixture No. 7 - For Butera

BUTERA

Pipe Store Displays in the Home

by Bruce Harris

A common problem among pipe collectors is the scattering of pipes all over our homes. Our neat and orderly existences are being overrun by our pipe collections. If you are like me, there are pipes everywhere. Some are properly stored in racks hanging on walls or sitting on desks or tables. But many others are found lying about in drawers, on tables, on top of the television set, in the car, or in any number of other places.

One way to combat this pipe creep is the pipe store display. Collectibles in their own right, pipe store displays once proudly housed shiny new pipes in tobacco stores years ago. Retailers had many different styles and sizes to choose from. The displays range from smaller countertop displays to large, full-sized floor models. The pipe manufacturers offered all types of styles as well, including lighted, mechanical versions featuring pipe-filled trays that rotate, nonmechanical wood and glass (or plexiglass) versions, as well as plain cardboard sheets with clips to hold the pipes. The latter were often—and still are—used for inexpensive "drugstore variety" or corncob pipes.

With a few exceptions, the pipe store display is a thing of the past. No longer possessing briar pipes, the store display has found a new home—in the home! I own several different models and shapes from various pipemakers and they fill various rooms in my house. A favorite is an art deco Kaywoodie display, built circa 1947 (**Photo 1**). This is one of three Kaywoodie display cases I have acquired. Each of my Kaywoodie displays is from a different decade and contains a slightly different advertising slogan. The Kaywoodie display pictured in the first photograph measures 23.5 inches by 14 inches. The slogan, "The World's Best Smoking Pipes by Kaywoodie," is printed in black letters within a white oval. More than 50 years ago, this display housed 12 shiny new Kaywoodie pipes. The Super Grain, selling for $5, and the $3.50 Drinkless Kaywoodie system pipe were both featured in the display. Today, I have several older Kaywoodie pipes displayed in the case. It sits handsomely on an antique table in my living room.

The second Kaywoodie store display case in my home is a nice, simple rectangular wooden case measuring 24 inches by 12 inches (**Photo 2**). This Kaywoodie showcase was built in 1955 for the exclusive display of three Kaywoodie Flame Grains that sold for $10.

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three Carburetors that sold for $7.50, three Super Grains that sold for $5 and three Standard Kaywoodies that sold for $4. The painted red advertising slogan reads, "Quality Smoking Pipes Since 1851."

A very different kind of Kaywoodie store display adorns a wall in my den. Trapezoidal in shape, the two trademark Kaywoodie cloverleafs are prominently displayed along with the advertising phrase, "World's Finest Since 1851." (**Photo 3**) Based on the posted prices, I place this display circa 1968-1969. This particular display provided the merchant with a little more flexibility in determining the type of pipe he wanted to showcase. Specific models of Kaywoodies were not specified. A generic Kaywoodie label was placed in each of the display's four sections. The differentiating factor was the price. Four price levels were available: $8.95, S7.95, $6.95 and $5.95. Each section had clips to hold four pipes, except the S5.95 section, which could hold six pipes. Tobacco shop owners could display either the Relief Grain Kaywoodie or the White Briar Kaywoodie in the $8.95 grouping. Both models retailed for the same price in 1968-1969. The Standard Kaywoodie was the only $7.95 model available at that time. For $6.95, however, the retailer could choose between the Kaywoodie Fine Line, the Colt, the Campus White Briar or the Kaywoodie Campus. The six-section $5.95 grouping was reserved for the Drinkless Kaywoodie.

The 1940s and 1950s were great times for the pipe store display. One could travel to virtually any pipe and tobacco shop or department store and see a wide assortment of cases, because pipe manufacturers vied for the opportunity to have their pipes showcased. The long-departed L&H Stern Co. of Brooklyn, New York, was one such company. Makers of the now-defunct LHS brand pipe, they offered a marvelous array of floor and counter displays. One such display (**Photo 4**) sits on top of my home office desk. This clear-view counter display from 1946-1947 measures 10.75 inches by 15.75 inches and was uniquely designed to feature six pipes in a semicircle. A wooden base is mounted with a semicircular piece of plexiglass. Pipe stems are inserted into little U-shaped staples. The L&H Stern display features a slogan touting the company as the "Designers and Makers of Better Pipes for Nearly 50 Years."

Another store counter display perched on top of my home office desk is a product of the Emperor Briar Pipe Co. of New York. Again, wood and plexiglass comprise the display. The plexiglass panels permit a fully lighted view from the side as well as the front. This one, circa 1947, features three removable shelves, each capable of holding four Emperor pipes (**Photo 5**). It measures 18 inches by 12 inches and was made to hold Emperor's Supreme ($7.50), DeLuxe ($5) and the Standard ($3.50). Although Emperor claimed on the display case to have the "World's Choicest Briar," the company has long been out of business.

The Van Roy Pipe Co. of New York produced an unusual-looking store counter display, measuring 13 inches by 17 inches. This attractive silver-and-red case is made of cardboard and was designed to hold six Arista models, fea-

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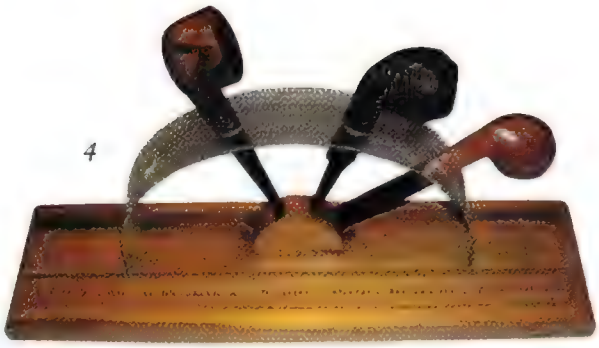
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turing the Van Roy Ajustomatic stem. The display exhibits classic '40s styling, and currently houses two unsmoked Aristas and a Van Roy Guarantee booklet (**Photo 6**).

One option a pipe collector has with these store display cases is to find the original pipes that were displayed in the cases. For example, I have the Aristas sitting in the Van Roy case, Emperor Supremes and DeLuxes in the Emperor case, LHS pipes in the L&H display and vintage Kaywoodies in the various Kaywoodie display cases. Of course, the choice is a personal one. Any make or model pipe would fit nicely into any of the display cases. For example, two of my special display cases house pipes they were not originally designed to hold. The first is a circa '30s to '40s store display for Dunhill pipes (**Photo 7**). This beautiful wooden display measures 11.5 inches by 18 inches. Unlike other wooden displays, this one is painted a greenish stylized marble. The top of the case proudly boasts "DUNHILL" in old-style block lettering. It's tilted slightly backward so that it can display the pipes more prominently when it's placed on a flat surface. The tray is covered with pale-green velvet and has little rubber clamps to hold the pipes in place. Originally designed to house six small, straight-stem white-spotted Dunhills, it now holds three of my Paul Bonaquisti straight-stem billiards.

Displaying my collection of Marxman Four Hundred pipes posed a problem due to their unusually large and irregular shapes. The average pipe rack was no match for these hefty pieces of briar. The solution? A countertop display case made for pipes produced by Elliott Nachwalter and Jorg Jemelka of The Briar Workshop. This fascinating display dates to the '80s when Nachwalter ran The Briar Workshop out of Coral Cables, Florida. The trademark snowflake is shown at the top of the display, along with, "The Briar Workshop, Designers/Pipemakers." Following the words are the facsimile signatures, "Elliott and Jorg." Standing 32 inches by 12 inches, it has the capacity to hold a total of 24 pipes. The display is lighted and the pipe shelves rotate (**Photo 8**). Imagine viewing 24 brand-new pipes in the '80s from the talented hands of Elliott Nachwalter rotating in front of your eyes? What a treat! Times change, however. Now, I enjoy looking at my collection of Marxman Four Hundreds through this case. The Briar Workshop of Coral Cables, Florida, may be long forgotten, but this once proud counter display is enjoying a second life in my home.

The oldest and largest pipe display case I've found is a vintage '20s to '30s William Demuth and Co. case (**Photo 9**). This antique showcase was designed for mounting on a wall. When looking at this case, it's easy to conjure up the image of a properly attired '30s gentleman shopping in his favorite tobacco store, peering through the two glass doors, and feasting his eyes on a variety of pristine Demuth Milanos in an array of shapes and finishes. The wooden display measures a full 25 inches by 43 inches by 4 inches. There are a total of 66 clips to hold and display pipes and "Headquarters for WDC Pipes" is printed in gold lettering along the top border. The "WDC" is enclosed in the famous Demuth triangle logo.

One of the most attractive aspects of collecting pipe store displays is their price. Every display shown here, with the exception of the Dunhill case, was available for less than $200, and most displays sell for between $20 and $40. While much scarcer than the pipes they once showcased, pipe store displays generally attract few collectors when they're available. A number of them have been offered on eBay, but more times than not, they see little or no bidding activity. If you are lucky, you can spot one at a pipe show, flea market, or antique store. Usually, the prices are quite reasonable. Once a great marketing tool for pipe companies, these functional display cases can bring order to your pipes and beauty to your home. *P&T*

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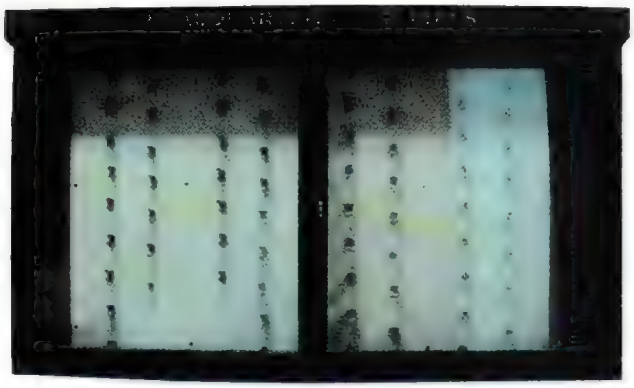

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"Of Extraordinary Interest": A Sherlockian Pipe Collection

by Chuck Stanion

photos by Michael Pascucci

"Pipes are occasionally of extraordinary interest," said [Holmes]. "Nothing has more individuality, save perhaps watches and bootlaces. The indications here, however, are neither very marked nor very important. The owner is obviously a muscular man, left-handed, with an excellent set of teeth, careless in his habits, and with no need to practice economy." (The Adventure of the Yellow Face *by Arthur Conan Doyle*, The Strand Magazine, *1893, vol. V, page 163).*

The powers of deduction evident in the excerpt above helped propel the stories of Sherlock Holmes into worldwide popularity. An especially enthusiastic population of enthusiasts also collect Sherlockiana. One such collector is Robert Hess, whose collection includes the Sherlock-themed pipes shown on these pages.

"Most serious Sherlockian collectors collect the books," says Hess. "There are hundreds of editions and variants. That's not my interest, though. I collect three-dimensional pieces: statues, woodcarvings, dolls, figurines, metal sculpture, chess sets. I have 250 to 300 three-dimensional pieces, from wood to bronze—I even have one made of soap. I have movie posters, original illustrations and other related things."

Clay and Clue

A Sherlockiana collector since 1985, Hess has put together a wide assortment of Holmes-related objects. "I have a lot of rare items," he says, "but Marc's pipes are the most unbelievable things in my collection. I actually sold other things in my collection to be able to afford these pipes. They're fantastic."

In 1991, Hess happened across a copy of *The Compleat Smoker* that included a photo of a pipe on which was rendered a scene from *The Hound of the Baskervilles*. This pipe, according to the magazine, had been created by a carver named Marc Darrah. "I'd never seen anything like it," says Hess. He contacted Mike Butera, who was listed as the marketing agent for Darrah, and ordered a pipe. "It was way beyond anything I'd seen before," says Hess. "The detail was astonishing, right down to the nails in Holmes' boot."

Now, 12 years later, Hess owns what is probably the most extensive collection of Marc Darrah pieces anywhere: 18 pipes. What makes it especially interesting is that although Darrah carves pipes with many different themes, all of Hess's collection is centered around scenes from Sherlock Holmes stories. ▶

The Sign of Four

A Chemical Investigation

A Curious Collection

Hess doesn't smoke his pipes—they are too special for that. "I'm not a smoker anyway," he says. "These pipes are of course designed to be smokable, but I don't think anyone who saw them would smoke them. They're sculpture."

Prices for Darrah pipes vary according to the detail and time involved, with most pipes taking a month or more to carve. "My pipes have ranged from about $700 to $2,500," says Hess, "which is really pretty reasonable when you consider the quality, the artistry, the detail and the unique aspect of each. Marc Darrah is a real talent."

Because Hess has been such a great customer over the years and his specific interest is so focused, when Darrah makes a Holmes-themed pipe, he let's Hess know about it first. "I have made some suggestions for a couple of pipes," says Hess, "and Marc has sent me some sketches. But he is the artist. I've never turned down a pipe from him. He designs and comes up with the ideas. I might suggest a story, but he designs it. There's nothing to my knowledge that's ever been done representing the stories that equals the intricate detail in these pipes."

There are probably four or five Sherlockian pipes that Darrah has carved that are owned by people other than Hess. Darrah has done a few *Hound of the Baskervilles* pipes.

"Every one he's done is different, though," says Hess, "and they had different poses and backgrounds. They are each different."

"It's amazing that he's been able to incorporate a scene that is really identifiable with the story. I think you can look at the pipe and immediately tell what story it's from."

What Hess especially appreciates about collecting Sherlock Holmes-related objects is the infinite variety available. "There are no parameters. I like all kinds of interpretations, from serious to comic. That's what makes it so fun. There isn't any one perfect example of what Holmes looked like.

"I have cartoons and caricatures and paintings, but they're all different, they all have something to offer. And that's what I like about Marc's pipes—I think a lot of people could carve a head of Sherlock Holmes with a deerstalker and maybe a pipe or a magnifying glass, but Marc's pipes are all different, all unique."

For additional information on Marc Darrah pipes, contact the Butera Pipe Company, 10690 Shadow Wood, Suite 114, Houston, Texas 77043; telephone 713.468.8828.

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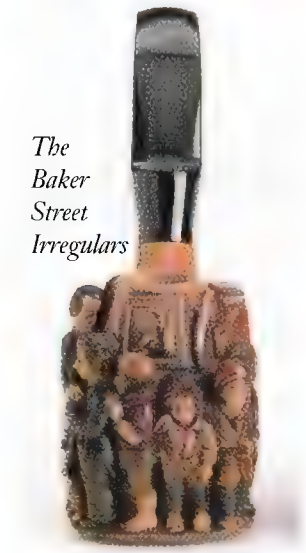

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by Stephen A. Ross

According to the Web site for R.D. Field, Radice's American distributor, Luigi Radice holds the honorary title of "Oldest Italian Artisan Pipe Maker Still Actively Involved In His Craft." Despite this somewhat dubious distinction, Radice is no codger yearning for the old days. He is a strong, vibrant man whose vitality belies his 64 years.

Left to right: Marzio, Gianluca and Luigi Radice

He speaks with a deep, booming voice, and a playful glint beams from his eyes, especially when he's discussing his favorite topic—pipes. Radice is a progressive and innovative pipemaker who possesses a limitless amount of creative energy. Working with his two sons, Marzio and Gianluca, Luigi continues to love crafting briar pipes and he is always thinking of new shapes to create. Having made pipes for more than 40 years, Luigi can make a strong case for claiming the title of Italy's Grand Master Pipemaker.

The Radice workshop is located on the ground floor of Luigi's home in Cucciago, Italy, a town situated in the Italian Alps near Lake Como. The nondescript workshop is very small—about the size of a two-car garage—and it's difficult to imagine that three men are able to produce 2,000 to 2,500 pipes here each year.

Upon entering the factory, the sound of power tools overwhelms the senses. Luigi stands at a band saw, carving a pipe bowl from a block of briar; Marzio stands at a power sander, smoothing the surface of another pipe; and Gianluca stands at the back of the shop, using a set of hand tools to

apply Radice's unique rustication for its Rind finish. No one seems to notice that a visitor has entered the building.

After a few moments, the Radices become aware of the barking from Zara, Luigi's dog, and stop what they're doing and offer a cup of espresso to enjoy in the factory's office. With everyone sitting around the table and savoring the coffee, Luigi recounts his career as a pipe artisan.

Before becoming a pipemaker, Luigi was a jewelry engraver. He worked in that trade for several years until 1960, when the 21-year-old got a job at the Castello pipe factory in Cantu. Luigi fell in love with the briar—a love affair that's lasted longer than most marriages. "Pipes are something special," he says. "I like everything about making pipes. I like to experiment and make unique and new pipe shapes. It's like sculpture to me."

With his strong interest in pipes and briar, Luigi quickly learned the art of making pipes from Castello's founder, Carlo Scotti. During his eight-year tenure at Castello, Luigi rose to the level of chief master carver and worked with fellow Castello employee Peppino Ascorti, inventing new shapes and finishes for the company.

In 1968, he and Ascorti left Castello to form a partnership and produce their own pipe brand, Caminetto. The two men accepted Gianni Davoli as a third partner in 1975. Davoli, who owned a tobacco shop in Milan, had been one of Caminetto's first customers, and he was given oversight of the company's financial concerns, leaving Luigi and Ascorti to concentrate their considerable creative talents on making pipes. Under these arrangements, Caminetto grew into a business that eventually produced 15,000 pipes a year, shipping most of its production to the United States. Although Caminetto was a success, various factors caused the partnership to split up at the end of 1979.

After leaving Caminetto, Luigi was persuaded by another Milanese shop owner to make pipes on his own. He had no tools or briar supply, but he opened a workshop in his own home in 1980. "It was a disaster," he says. "I couldn't find any machines, I didn't have anyone to help me in the shop, I had trouble finding briar suppliers, and finding material for the stems was almost impossible." However, Luigi was able to overcome these obstacles, and the first Radice pipe appeared in June that year.

The early Radice production was typical for a man who worked alone. He could make only 700 to 800 pipes a year and was struggling to fill orders. Luigi's father, Paolo, initially helped him make pipes, and sons Marzio and Gianluca helped when they were finished with school in the afternoons. Having his two sons join him aided Luigi immensely, and by 1983, both young men were working with him full-time. "We're making as many pipes today as we feel comfortable making," Marzio says. "We would have to hire more workers if we wanted to increase our production, but we believe that if we added more workers, our pipes' quality wouldn't be as high as it is now."

"We are known in the United States and Europe as pipemakers who have struck a balance between price and quality," Gianluca adds. "We don't want to risk losing that reputation by increasing our production numbers."

Marzio and Gianluca learned each step of the pipemaking process from their fa-

ther. They were taught one skill at a time, which they were expected to perform until they had mastered it before learning the next step. As a result, the Radice workshop now boasts three master pipemakers working under its roof.

And, from time to time, when inspiration strikes, Luigi creates something that he looks upon as art—pipes that will never be sold. These unique creations are kept in the factory, where they are displayed to lucky visitors. With a glint in his eye and a smile forming beneath his mustache, Luigi declares it's time to see some of the special pipes that he's made over the years. One at a time, he presents the one-of-a-kind pipes that he created purely for artistic expression. Many pipemakers have never even dreamed of the possibilities of briar that Luigi has executed. Seeing these special pipes will leave most pipe collectors and smokers in speechless awe of his creative genius and remarkable craftsmanship. Luigi proudly chuckles and is obviously pleased to see such stunned reactions to his creative talents. There's a pipe shaped like a bicycle to honor American Lance Armstrong's victory in the Tour de France. There's a pipe shaped to look like "2000" to celebrate the new millennium, with three bowls that may be filled with tobacco and smoked. There's a pipe that's inlaid within a hippopotamus tooth. He has fashioned a pipe out of a 3-foot-long briar branch. He's even made a pipe that's more than 4.5 feet long and weighs 32 pounds. What's even more incredible is that each of these pipes is smokable! "I make most of my pipes to earn a living and to pay for my time creating these other pipes," he says after displaying his last special pipe.

Although these pipes hold an important place in Luigi's heart, in reality, every pipe that's carved in the Radice workshop is special, thanks to the family's craftsmanship and attention to using the best materials available. Radice uses only Ligurian and Tuscan briar, and they have an estimated 10,000 blocks air-drying in their storage shed. Luigi, Marzio and Gianluca talk excitedly about the briar they use, their voices rising in pitch, speed and volume as they discuss their relationships with their briar suppliers. "We visit our briar supplier because it's important to be friendly with them," Marzio says. "If you can build a good relationship with a supplier, then you will be given the best that's available."

"We age our briar a minimum of a couple of years," Gianluca says. "The supplier has already dried it for some time, but we want to dry it more so that it won't be wet when we use it. It's useless to make a pipe from briar that's not seasoned, and some of our briar has been aging for even five years."

"When I work," Luigi says, "I take a block, look at it and decide the pipe's shape from the grain. I do not draw a shape onto the block. I create the shape as I cut it on

the saw. Because of the quality of the briar I use, it doesn't matter if the pipe will be a sandblast, rusticate, smooth or *fiammatta*; I always get the shape I want."

"It's amazing to watch our father work," Marzio says. "He works at the saw and makes a shape as he goes along. It doesn't matter if a sandpit or some other flaw appears—he continues to work on the pipe. He finishes every pipe he starts, even if it will eventually be thrown away, because every pipe he carves has the potential to be a prototype for a new shape."

"It's the typical work of the artisan," Gianluca says. "Our father creates a new pipe every time. One time, he decided to make 10 Apple-shaped pipes, but he experimented with each pipe and none of them looked the same. That's true with all of our pipes. If you look at our production, you will see that many of our pipes are similar but none are alike."

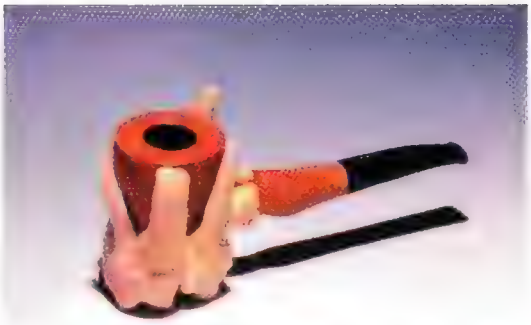
A gifted metalsmith before becoming an even more gifted pipemaker, Luigi uses a wide assortment of adornments for his pipes, including silver, bamboo and deer antler. "I use so many different adornments that it's embarrassing to me if I make a pipe that's exactly the same as another. I must create something new each time I make a pipe. Pipes with adornments are especially favored by Americans."

The Radices use acrylic mouthpieces, which they cut from an acrylic sheet and shape themselves. "All of our stems are completely handmade and hand-cut," Luigi says. Radice also makes the revolutionary Twin Bore Series mouthpiece, which is sold exclusively in the United States. "Traditional twin-bore mouthpieces were able to cool the smoke from a pipe to relieve tongue bite, but they were difficult to clean," Luigi says. "We developed a twin-bore mouthpiece in which the two channels run parallel to each other from the end of the mouthpiece's lip to where they connect to form one channel in the middle of the mouthpiece. This method makes the smoke much cooler, the pipe draws better and it's as easy to clean as a standard pipe."

Radice sends approximately 60 percent of its annual production of 2,000 to 2,500 pipes to the United States. Another 30 percent remains in Italy, and the rest are shipped to shops in Germany and Switzerland. The company has begun to sell pipes in Taiwan, and it's looking at starting to ship pipes to China. "Radice began selling pipes in the U.S. in 1981," Marzio says. "To a certain degree, the U.S. rescued the Italian pipe industry because there is such a strong interest in the U.S. for Italian pipes."

"But there wouldn't be such an interest in Italian pipes if they weren't so good," Luigi interjects.

Most Radice pipes are rusticated in the Rind finish. Gianluca, Radice's rustication specialist, says, "The purpose of rustication is to make a good, but not gorgeous, piece of briar attractive. We use a very soft rustication, where we're barely scratching the surface of



the briar. We don't want to upset its natural qualities too much."

"Half of our pipes are rusticated or sandblasted and the other half are smooth," Luigi says. "The smooth pipes are stained red, brown or natural. I hope every pipe we make will be smooth, but if flaws appear and we can't remove them, then we will set the pipe aside for rustication or sandblasting. But of the two options, I usually prefer to rusticate the pipe."

After more than 40 years of pipemaking, Luigi believes that he's discovered the secret of making great pipes. "A pipe should be nice to look at and to hold. Its bowl, shank and mouthpiece should be proportional. Its bowl must be thick enough so that it doesn't burn a smoker's hand. The holes must be very well drilled and line up perfectly. It must have clean lines for the shape. Most important, it must smoke very well—this is the real measure of your skill and it's the main factor in your fame as a pipemaker."

Making pipes that are beautiful and that smoke well have been two hallmarks of Radice pipes since their inception more than 20 years ago. With Marzio and Gianluca working beside Italy's Grand Master, Luigi, there's no doubt that Radice will continue to produce beautiful pipes that smoke well for a long time to come. ***P&T***

Nomenclature

Radice uses the following grades:
Rind (hand-carved)
Silk Cut (sandblasted)
Sand Grain (carved and sandblasted)
Underwood (special carving)
Rubino (smooth red)
Nut or Brown
Radice
Clear (smooth natural)
Straight Grain
Collector, Rind
Collector, Clear
Gocce D'Oro ("gold drops")

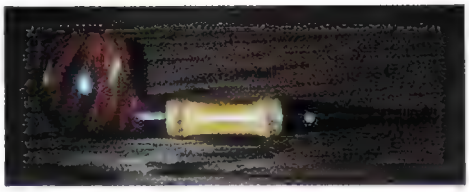
Radice uses the following markings:
"O" for optional, including such features as wood in the stem, spiral-cut, or simulated bamboo
"G" for *gigante* (large)
"GG" for extra-large
"T/B" for twin bore
"OP" for *occhio di pernice* ("bird's-eye")
"F" for *fiammatta* ("flame")
"FF" and "FFF" for special flame grains

Because its shapes are constantly evolving, Radice does not use shape numbers or a shape chart. Radice pipes are imported by R.D. Field. To find the nearest retailer who carries Radice pipes, contact R.D. Field at 935 Caledonia St., Philadelphia, PA 19128; 866.733.4353; *www.rdfield.com*.

Mandarin Information

I have a question about a pipe I recently purchased. I have taken it to two tobacco shops and they have no info. The pipe is a Kaywoodie with a bamboo stem. It is marked "Mandarin" on the bottom of the bowl. It has a beautiful straight grain—just a wonderful-looking pipe. Any ideas? Thanks for any help.

Vernon McCarthy
Cyberspace



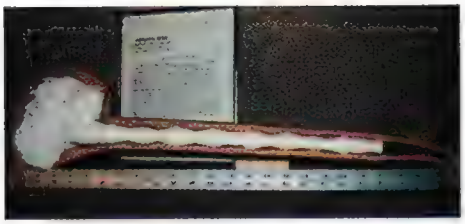
Bill Feuerbach of S.M. Frank & Co., makers of Kaywoodie, Yello-Bole and Medico pipes, was kind enough to research this pipe. He provides the following information:

The Kaywoodie Mandarin that you refer to was made between 1960-1967. They ranged in price from $10 to $12.50 over that period and were available in either a smooth or a sandblast finish. The regular Mandarins were made in only 12 shapes, as follows: 07 (large billiard), 11 (large billiard), 13 (large Dublin), 14 (medium full bent billiard), 22 (medium billiard), 33 (large apple), 42 (medium apple), 45C (large Dublin), 50B (medium round shank bulldog), 69 (large pot), 86B (large apple, flat top), and 95B (large pot, saddle bit). This particular pipe looks like a shape 42. There was also another version of the Mandarin, the highly collectible Fireside, available only in 1960-1961. This was a full bent billiard with a long bamboo shank, measuring between 11 and 13 inches and 6 to 8 knuckles. The Firesides were also available in either a smooth or sandblast finish for a retail price of $15.

Meerschaum Question

In my pipe collection I have an unusually large 26-inch left-facing Bacchus meerschaum pipe in unsmoked condition. I have been able to find out little about it. Do you think this pipe was intended to be smoked, or more as a display piece since it is left-facing? Can you tell me about the pipemaker and when it was made (the pipe stem sections are connected with white plastic threaded pieces)? Should I smoke the pipe? Is this pipe of higher-level collector interest since it is not of the highest detail? Thank you for any information you can give and keep up the good work with the magazine!

Norman Greiner
Davison, Michigan



Meerschaum expert Ben Rapaport answers as follows:

Left-face or right-face, I doubt that this has anything particular in mind, although it is known that a left-handed pipe smoker customarily would hold the pipe in his left hand, hence, the head skewed to the left suggests that it was made for a leftie. However, a rightie can certainly smoke this as well. In antique pipes, we find a few distinctly made for left-handed smokers. However, this feature does not, in itself, add monetary value. It was made to be smoked. Your pipe was made by an unknown maker among many unknown Turkish pipemakers. This pipe is known as a saxophone pipe, because of its length. For whatever reason, in the past 20 or so years, the Turks have seen fit to make many extremely long pipes, believing that they will, in time, be valuable collectibles. This fact is yet to be determined. It was probably made sometime after, say, 1975.

And, you should have a highly polished leather carrying case with brass snaps and a plush lining that was made for it. The threaded sections that you allude to are the tenons, the connectors between pieces of a pipe, once made of bone, then later metal, and now plastic or a material like PVC that responds like plastic. Should you smoke the pipe? This is strictly up to you. It was made to be smoked. As for its value, if you search eBay, you will see many of these saxophone pipes at auction. You can determine, by following the bidding, how much one is willing to pay for such. I will tell you that the motif is quite common, and just about every saxophone pipe I have ever seen bears this Turk, Arab, Pasha, etc. motif. Quite common, indeed. *P&T*

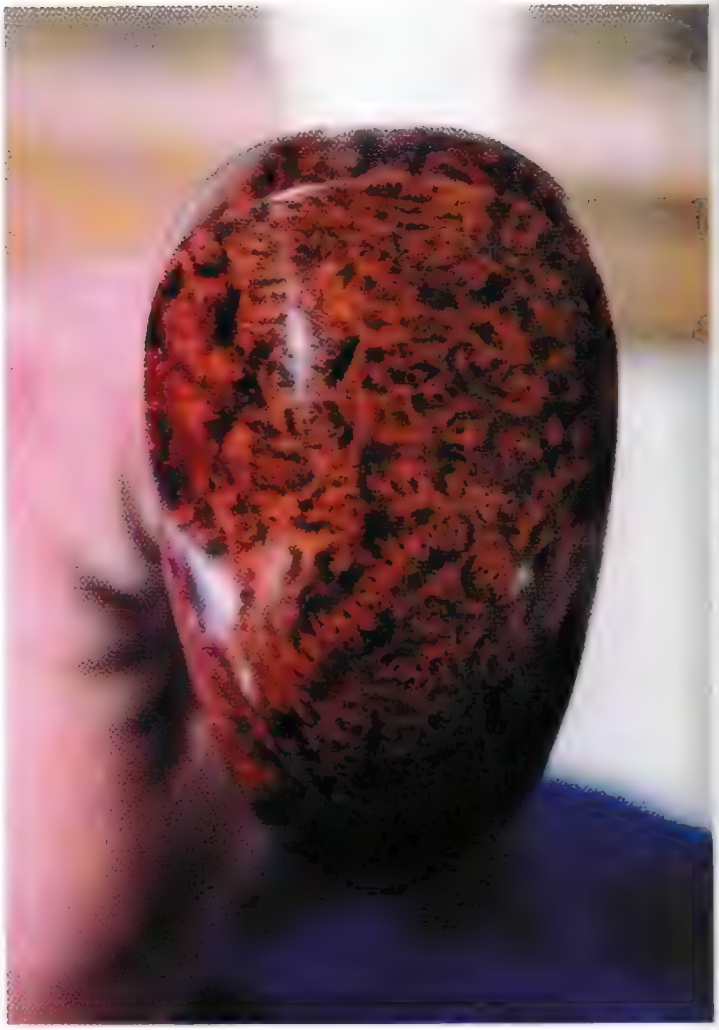
A Natural Ace

Tonni Nielsen brings his Danish pipemaking flair to the Bluegrass State, introducing American pipe smokers to yet another Danish master

by Stephen A. Ross

Tonni Nielsen sits on a bench in the front yard of his suburban Louisville, Kentucky, home. Protected from the sun by shade cast from a large oak tree, he quietly and meticulously works a piece of extremely fine sandpaper over a pipe bowl that he has just carved. Birds perched on branches high above Nielsen's head chirp as a curious black cat jumps onto the bench as if to inspect Nielsen's latest pipe. Nielsen stops what he's doing and looks around, basking in the beauty of his surroundings, and heaves a sigh of contentment. "The inspiration to make my pipes comes from nature," he says, rising from the bench and walking toward his house. "I'm always noticing the beautiful shapes of rocks, trees, flowers and animals, and I develop many of my ideas for pipe designs from the shapes found in nature."

Born in Copenhagen, Denmark, in 1953, Nielsen's Scandinavian heritage is easy to spot. With shoulder-length dark-blonde hair and sporting a Van Dyke beard, the tall and thin Nielsen looks more like a Viking than an accomplished pipemaker. A reticent man, Nielsen speaks slowly and carefully at first, observing the person to whom he's talking—sizing the person up, in a manner of speaking. If you pass the test, Nielsen's Danish reserve melts away and is transformed into an affable



and charming personality.

Nielsen passes through his house to the new workshop that's being built in his backyard. "My wife and I are building it ourselves a little bit at a time," he says as he sits in a rocking chair in the nearly finished workshop. "I hope it will be completed by the end of the year." Not only will his new workshop be bigger than his current accommodations, but also with its large windows overlooking the woods in his backyard, Nielsen is eagerly anticipating being able to work with ample amounts of natural light and seeing the trees from his workbench—more inspiration for his pipes.

Pipes have been an integral part of Nielsen's life for as long as he can remember. When he was approximately eight years old, his family lived near an old man who happened to be a pipemaker. The man had difficulty walking, so Nielsen often got groceries for him. He remembers seeing all of the pipes, in various stages of production, scattered about the man's two-room apartment. "I was fascinated by them all," he recalls. "They looked very fragile because they had such sleek lines and were rather small, but they were beautiful."

Although he never forgot his fascination with the old pipemaker, when it came time to choose a career, Nielsen studied to become a toolmaker. "I was 16 and I was just beginning to learn about toolmaking, but I wasn't happy with it," he says as he packs his pipe with Capstan, his favorite tobacco. "I changed my mind for a number of reasons. I was looking for work and I accepted what I thought would be a temporary job sanding pipe bowls and pipestems at W.Ø. Larsen."

Nielsen's temporary job at Larsen turned out to be the beginning of a lifelong career. Nielsen quickly discovered that his early interest in pipes lingered within his soul and, although he was initially given what was considered to be the dirty work in the Larsen factory, as all apprentice pipemakers are, he knew that he wanted to be a pipemaker. Also working at the Larsen factory at the time were legendary pipemakers Hans Nielsen (no relation to Tonni), better known as Former, and Teddy Knudsen.

"Former was the boss," Nielsen says between puffs on his pipe. "I really wanted to learn how to make pipes, but Former wasn't ready for me to learn because he wanted me to keep doing all the sanding." Unable to learn about making pipes while Former was in the factory, Nielsen sprang at his opportunity when Former left the factory to conduct business. "Anytime he left, I would race over to Teddy and ask him if I could help him with anything," Nielsen says laughing. He continued his clandestine apprenticeship with Knudsen for several months until Former found out about it.

Instead of yelling at the young man for going against his wishes, Former gave the boy a challenge. "I was 17 when I made my first pipe," Nielsen recalls. "Former wanted to see what I had learned from Teddy and told me

to carve it. I was so excited." After seeing Nielsen's first pipe, Former handed it back to him without comment and agreed to allow Nielsen to work with Knudsen so long as he got all of his "real" work done in time.

Nielsen continued to work with Knudsen under this arrangement for three years, until he was considered good enough to make his own production of Larsen Fancy and Larsen Straight Grain pipes. "I worked at Larsen for eight years, and it was a great experience for me," Nielsen says. "I consider Former and Teddy to be real mentors to me, and I'm their apprentice forever."

Nielsen left Larsen in 1978 to start his own pipe workshop and sold his pipes to shops worldwide, but he also continued to sell straight-grain pipes to Larsen. At about the same time, Nielsen met his future wife, Barbara, who was an American studying in Denmark. In 1982, Nielsen and his family, which now included his daughter Karina and son Johan, moved to the United States and settled in suburban Louisville, Kentucky, where Barbara's parents were living.

Making a new home is difficult enough, but making a new home in an entirely different country where he had only a basic knowledge of the language and didn't know anyone outside of his own family was a tough transition for Nielsen. However, like other difficult situations in his life, Nielsen found a way to adapt. "Pipemaking is a solitary profession," Nielsen says. "I continued making pipes from my basement workshop, but I wasn't meeting anybody by staying at home." To get out of the house and get some exercise, Nielsen began going to a local tennis club, where he learned to play and honed his English language skills. He played tennis almost every day and eventually became quite good—good enough to become a certified professional tennis instructor. He taught tennis from 1988 to 1998 and still teaches a few private lessons, but is now spending most of his time making pipes.

Finished with his pipe, Nielsen pauses in his storytelling, rises from the rocking chair, and walks back to the house, where his current workshop is located. His workshop is in a cramped

corner of the basement, where his power tools and hand tools compete for space with tennis rackets, skiing equipment and Nielsen's guitar and stereo equipment. He selects a briar block, wets it and considers its grain before drawing a shape onto its surface. When making a pipe, Nielsen believes it's important to capture the grain and beauty of each briar block. "That means carving a pipe with perfect lines," he says. "The stem must complement the form and the pipemaker must carefully finish the pipe so that the full potential of its beauty is reached. My goal is to make a pipe that is beautiful to look at, is comfortable in the hand, and smokes perfectly."

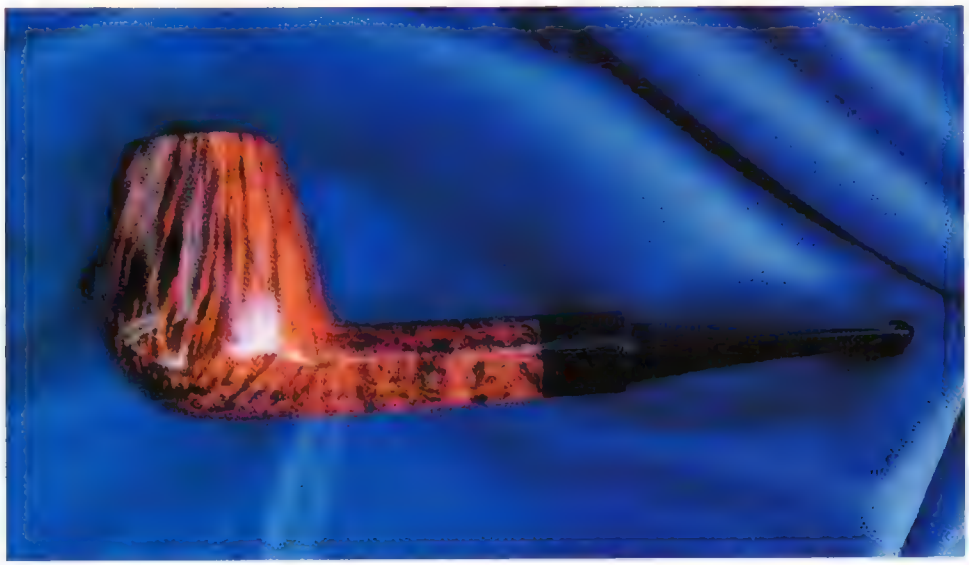
Nielsen cuts the pipe's shape on the band saw before moving over to the disc sander to clear up its lines and make sure they're smooth. After finishing these steps, he checks the grain on all of its surfaces before going through the process of smoothing out the shape even more. Imperfections—sand pits and areas of the wood without any grain—appear, imperceptible to the unpracticed eye but glaring beacons of misery for Nielsen. "I don't cut the tobacco chamber or the draft hole until after I'm finished shaping the bowl," he says. "By doing this, I'm given greater flexibility if imperfections appear. I can fall back on my ability to read the briar and slightly alter the pipe's shape to eliminate the imperfections. If you drill the holes before you're finished sanding the pipe, you are severely limiting yourself."

Nielsen uses only the finest-quality Moroccan and Corsican briar to make his pipes. "Using these types of briar allows you to make a wider range of pipes," he says. "You're able to maximize the briar that's available and can make a nice selection of smooth, sandblast or rusticated pipes." Although he's interested in making a wide range of pipes, Nielsen says, he hopes that every piece of briar he purchases will contain a beautiful pipe without any imperfections. "Pipemakers are always on the hunt for the best pipe," he says. "Sometimes, you're working on a pipe that looks like it's going to be a really special and beautiful piece, but when you're almost finished, an imperfection is revealed. It can really ruin the day, because uncovering imperfections can mean the difference between a smooth pipe or one that must be sandblasted or rusticated."

In addition to sandblast and rusticated pipes, Nielsen has created a third method to deal with imperfections on a pipe's surface. "If the pipe has a very nice shape and is otherwise very beautiful, I will drill out the bad area, and instead of putting a filling there, I make a little briar plug for it. I make it look like it's growing out of the pipe, like a stem grows out of an apple. This method makes the repair part of the pipe's overall shape and adds to the beauty of the pipe," he says. Although he admits frustration about finding imperfections within briar, Nielsen concludes philosophically, "Perhaps it's good that they don't all turn out perfectly. Making pipes wouldn't be nearly as interesting to do if they all came out perfectly."

Forever in search of the perfect pipe, Nielsen quietly asserts that he hasn't made one yet. "I've come close," he says. "Nothing was wrong with it. It just wasn't perfect." He says that he's sold all of his best pipes except for a Calabash he made several years ago. "It's my favorite pipe and I smoke it quite a lot," he says. "I'm fascinated with Calabash pipes and I use the Calabash principle—narrow at the bottom of the bowl and widening at the top—in almost every pipe I make." ▶

Despite having a special affinity for the Calabash shape, Nielsen insists that he doesn't make classical shapes—rather, he takes the classical shapes and tweaks them into his own creation. "There are a limitless number of options when making a pipe; and why would you want to stay within a certain style or form?" he asks. "I like to take that style and add my own individual flair to the pipe's design. It's one of the most fascinating things I find about being a pipemaker. If you're at a show, you could take all of the apple-shaped pipes that were made by the great pipemakers and see how each one reflects the individuality of the person who made it."



After using the sander for several minutes, Nielsen picks up a short ebonite rod, which he will transform into a mouthpiece for the pipe he's making. "I buy long ebonite rods and then cut those rods into lengths for mouthpieces," he says as he places the rod onto the drill press. "I completely shape them by hand."

Nielsen prefers ebonite over Lucite because he considers Lucite to be too brittle. "I think ebonite is the best material. After polishing, it shines the best, and if people wiped their mouthpieces after they smoked their pipes and kept their pipes out of the sun, there would be no problem with oxidation."

Nielsen finishes setting up the drill press. "Now the pressure is on. You must make sure that all the holes for the mouthpiece and the pipe bowl line up perfectly," he says before focusing his full attention on drilling the mouthpiece holes. After finishing, Nielsen replaces the mouthpiece with the pipe bowl and makes adjustments to the drill press. He has decided that the pipe he's making will be a bent pipe. "That means I will have to drill a little more wood out of the bottom of the shank to create a channel to enable a pipe cleaner to run all the way from the mouthpiece's lip to the tobacco chamber," he says. "I learned to do this by feel and have developed my own ritual for doing this

over the last 35 years. I made a lot of mistakes, but that's how you learn. Fortunately, I haven't made a mistake drilling the draft hole in a long time."

After drilling the tobacco chamber, draft hole and mouthpiece, Nielsen puts the bowl and the mouthpiece together to create the pipe, but there's still a lot of work do to complete it. "Now I use finer sandpaper to smooth the entire pipe—a process that I might have to repeat several times before I'm satisfied with the pipe," he says.

After the pipe has been sanded, Nielsen decides if he will add any adornment. "I like to use a lot of exotic wood such as boxwood, buckeye burl, redwood burl and ebony. I probably use boxwood the most. I don't do much using silver because it tarnishes after a while and I don't like the way it looks."

The final steps include staining and grading the pipe. "I use black, brown, leather, Cordovan, yellow, orange and red finishes," he says. "I use a very thin shellac and then polish the pipe." Nielsen grades his pipes from 1 to 10. "When you buy a Tonni Nielsen pipe that's above grade 5, there will be very few flaws. I don't use fillings, so if I make a pipe that might be a grade 10 and a flaw appears in one of the final steps, then I will downgrade it." If several flaws appear in the same area, he will rusticate it or sandblast it. Although 10 is the highest grade, Nielsen makes an accommodation for pipes that are really special. "If I make a pipe that I believe is above a 10 grade, I will stamp a Viking ship onto the pipe, symbolizing my journey from Denmark to the United States."

Nielsen finishes staining the pipe and places it on a rack to dry. "Briar is an unbelievable material," he says as he turns out the light and walks out of his workshop. "People should appreciate the beauty of its grain and the way the pipemaker reads the grain and translates it into a pipe and accentuates its natural beauty." ***P&T***

Tonni Nielsen pipes are available at UPtown's Smoke shop, www.uptowns.com, *and other fine retailers, or by contacting Nielsen via e-mail at* thenielsens4@hotmail.com.

TRIAL BY FIRE

by William Serad

I had the pleasant opportunity to help man the *P&T* table at the Chicago Pipe Show and to speak at a forum on blending with the inimitable Gregory Pease and the irrepressible Craig Tarler. To quote George Gobel, I felt like a pair of brown shoes in a closet full of tuxedos. One of the questions raised at the forum had to do with tongue bite, and I too briefly responded that the three factors are sugar (burns hot), humidification (too dry is good tinder, too wet makes steam way over 212°), and don't know how to work the pipe. The last, rather unpleasant sounding reason (my apologies for abruptness) needs further explanation and pertains to reviews. Some blends are inherently hot, especially those Scandinavian ones employing raw sugar. Others have tendencies to be too hot, but changing the length or size of the pipe, style of puffing, or other factors may mitigate these. I would refer to all these variable circumstances as working the pipe, or more accurately, working the blend. Not everything tastes good in every pipe, and a rare blend it is that is great in everything. That said, it leads to the blends, some of which require working, though not a dud in the group.

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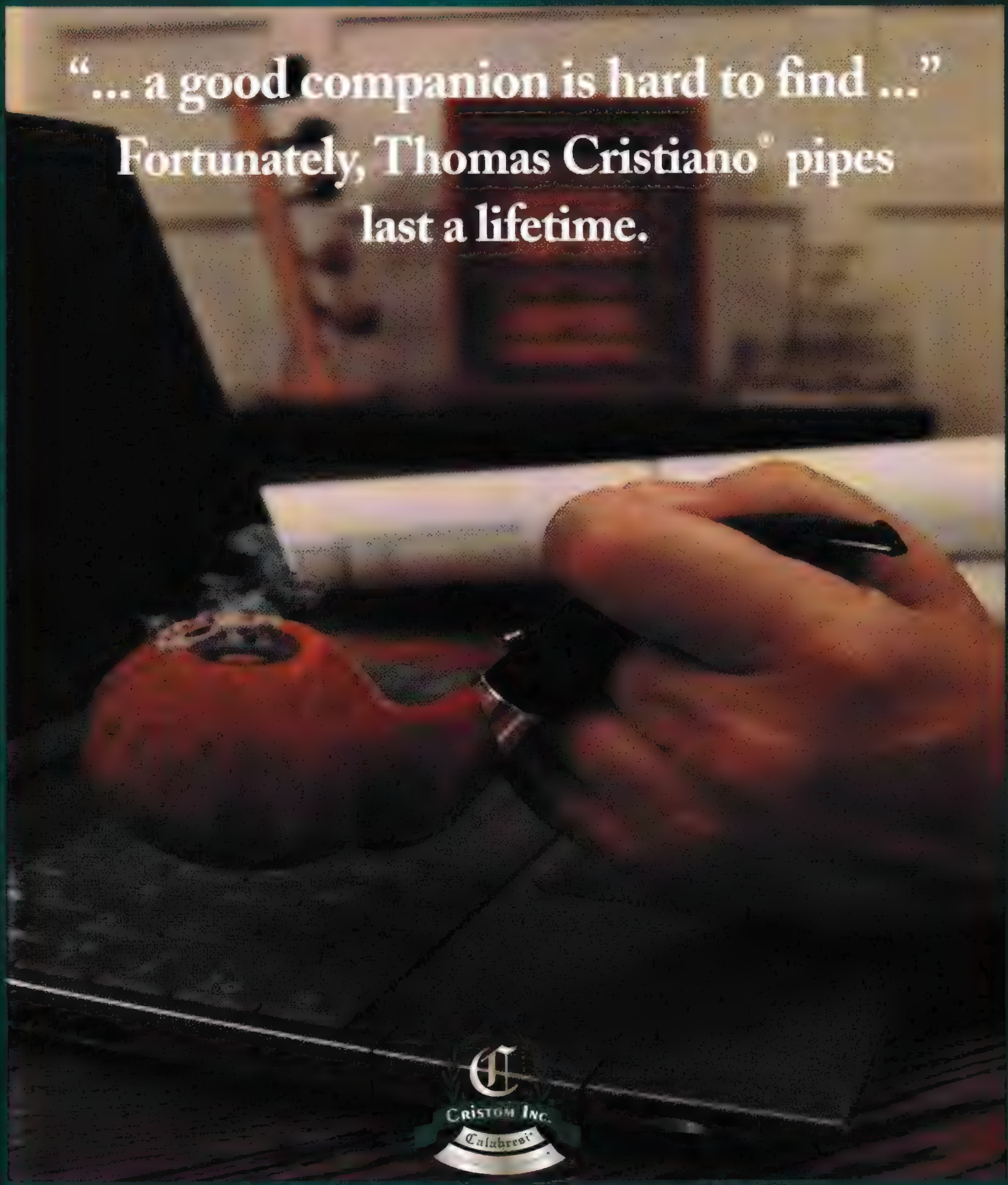
Astley's No. 1 (Medium Latakia Mixture)

A well-balanced blend of red Virginia, Latakia, Turkish leaf and black Cavendish, this was remarkably wet upon opening the tin, and needed to dry a bit for my tastes. Between the Latakia and black Cavendish, this is predominantly black against the brighter components. The tin aroma is heavier than the flavor, which tilts definitely toward the Orientals. It burns with no heat to a beautiful white to pale gray ash. This would be good for Balkan smokers wanting something lighter for the summer, but the flavor is full and rich for an any-time pleasure. Very refined, and recommended.

Astley's No. 2 (Virginias)

A lovely mahogany and bronze, mostly rubbed-out, blend of fine Virginias, it has a discreet amount of Perique. This has an inauspicious beginning, a trait it sustained throughout the first bowl. It is sweet, with an excellent room scent and fairly cool for the ingredients. It settles into an unchanging, unchallenging comfort zone down the bowl. I continue to try to get this to sing, and I think a small bowl with a long stem is required. It is worth the effort, as it improved markedly after moving away from an average billiard. I think it needs just the right pipe, which I have yet to identify. ▶



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Astley's No. 55 Elizabethan (Rubbed-out flake)

A round, pleasant and plain Virginia flake, supposedly slightly rubbed out but pretty much entirely rubbed out. The taste is good and honest, but monochromatic and showing little development. The aroma is pleasant, and the blend could be described as nice in a non-pejorative way. This is much better than Dunhill Elizabethan, which lacks all character of late.

Astley's No. 66 Cavendish Club (Mildly fragrant)

An aromatic of note, this is predominantly brown and black heat-cured and fermented leaf. For a Cavendish, this is very pleasant with a subdued room aroma. It has a good Virginia-ish flavor and is sweet but not cloying. I would give it good grades on just about every attribute, but it is not a bell ringer. It would appeal to the crossover audience more than aromatic die-hards. It is certainly a step in the right direction toward tobacco and away from sugar and sauces.

Astley's No. 88 Matured Dark Virginia

This is not dark, it is black, and fully rubbed out. The tin aroma is slight, and not immediately appealing. The bright roots become obvious, and the stoving is as apparent as the natural sweetness. The room aroma is also delicate and dissipates quickly, making this more acceptable to the PC public, wives and other cranks. This is somewhere in the taste arena with Rattray's Dark Fragrant or perhaps Black Virginia without the zest, or maybe Marlin Flake rubbed out without the secret ingredient, and somewhat like McClelland's 221B series Black Shag without the zing. You get the idea. A bowl of No. 88 is a continuous delight and highly recommended.

Astley's No. 99 Royal Tudor (Full Latakia)

Too light to be a Balkan, this is a full blend for the Latakia lover nonetheless. As black as No. 1, this is entirely different. At first, a slight note of sweetness blooms at the match, and No. 99 quickly opens into a smooth and sleek, full English of elegance. Not the least overwhelming with none of the characteristic sharpness of a Balkan, this moves with élan down the bowl. A wonderful blend retaining all-day potential as much as special occasion appeal, this is highly recommended—a classic.

Astley's No. 107 Medium Flake

Billed as mild and mellow, it is indeed that. It is exceptionally cool, and quite dark in coloration. It is lightly fragrant with a good room note, and falls in the dead middle of the flake range. Excellent as an all-day companion or as a Virginia flake starter, one can go heavier or lighter to suit. McClelland, the standard for all flake comparisons, has a distinguishing zing that is missing here, and this is more like Rattray's Old Gowrie, if I were to make a not entirely apt comparison. There are many subtle flavors here that even the experienced palate would enjoy. Recommended.

Wessex Brigade (Aromatic)

This is a wonderfully creamy aromatic composed entirely of red Virginia leaf. It is flavored with West Country Regimental Cider, and how it is regimented eludes me. Perhaps that means 'hard' here in the states. Regardless, it is extraordinarily sweet, but with excellent tobacco flavor. It is slightly hot and can bite the unwary. Recommended for aromatic fans and maybe matured Virginia flake fanciers with a sweet tooth. ▶

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Wessex Brigade Campaign Dark Flake

I had high hopes for this as I do with all dark flakes, but was somewhat disappointed. It looks very dark, and the flavors are also dark, but it retains quite a level of sweetness. I couldn't say this was biting, but it was nipping consistently. A very full flake, it leaves the pipe walls clean and burns to a pale ash, but it didn't meet my perhaps too elevated expectations. Don't misunderstand me; it is definitely good, but not what I expected. Eleventh Beatitude: Blessed are those with no expectations for they will never be disappointed. If you are seeking a sweet flake and can control the burn, give it a try.

Wessex Brigade Balkan Supreme

An 1848 Balkan formula including Turkish and Macedonian leaf with the substantial amount of Latakia, this actually seems like a mid-weight, more-mellow Balkan. The Orientals are not of the acrid sort, and the general effect is one of a civil fullness, a very proper British reserve rather than an exotic edge. The Latakia is just a part of the picture and never overwhelms. While cool, it was somewhat difficult to get a light going, but it was rather moist. It is rich and complex.

Wessex Gold Virginia Flake

This is mostly brown in the tin, and seems to be sweetened, but that may be because it comes from sugary bright Virginias. It seems somewhat bland to me, but is not too hot given the ingredient. It came across as generally characterless, but that might seem like subtlety to another puffer. It simply failed to excite.

Wessex Brown Virginia Flake

Definitely brown in the tin, it has an interesting earthy scent. It reminded me somewhat of Rattray's Brown Clunee (I am clearly having a Rattray reference run here). It is as round, sweet and mellow as the tin aroma, and did not actually get off to much of a start. A good round flavor develops down the bowl for a fine mid-bowl smoke that stays there to the end. Wait for the flavor swell in the middle. Recommended, but I like Brown Clunee better.

Wessex Red Virginia Flake

I love red Virginia above all single leaf. This is definitely red in the tin, and has an absolutely magnificent tin aroma, simply

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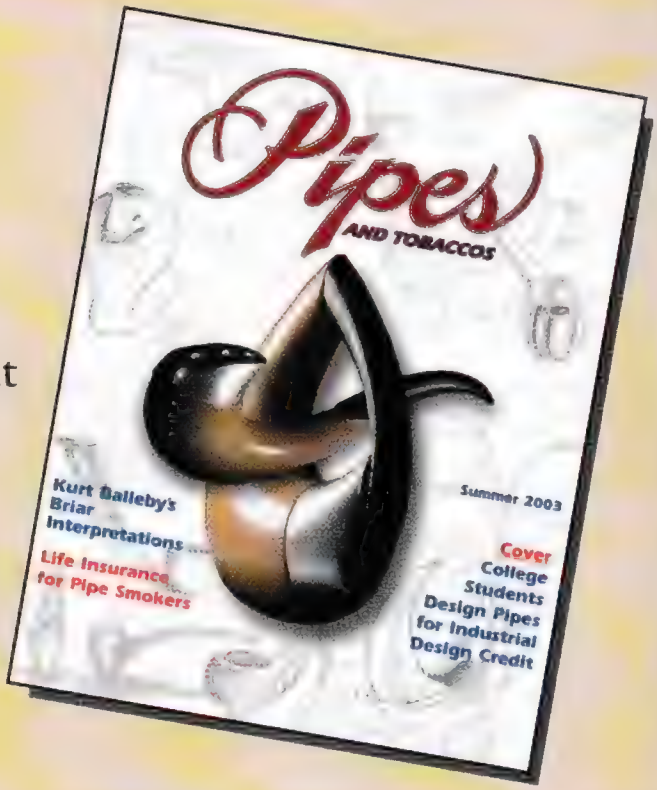

mouthwatering. There was an initial spicy note that quickly faded into a smooth and subdued running savor. It has sweet and earthy notes in and out as it progresses, and produces billows of smoke for those who like that. It burns well to a mottled-black to white ash in any sized pipe. Recommended, perhaps highly. Let me try a few more tins.

Wessex Summertime (Danish Aromatic)

A fully aromatic blend, the appeal to me is in the cut—rough, short cuts of black and bright leaf mixed with large, chunky cubed leaf. The cut ensures a cool smoke. This has a pronounced and fine tin aroma that blooms in the room. Quite tasty, this would be great for a summer smoke. While light, it is unstinting is flavor. This is highly recommended for Danish aromatic lovers, and would give Mac Baren a run.

Wessex Premier (Aromatic)

As might be expected from a classic Danish-style blend, Virginias and black Cavendish leaf compose Premier, here topped with a hazelnut note. This is very cool, and the exceptional aromatic flavoring abounds in the tin and in the room. This is sweet, but delicately so. Premier is just about everything one would look for in this style of blend. Recommended for Danish seekers.

Wessex Director's Choice (Aromatic)

Billed an "International Blend," Director's Choice is a ruddy brown color with flecks of black. The fermented leaf is apparent, and it is only lightly aromatic. This proved easy to make bite (no taunting required), and produces copious flumes of smoke. It has good tobacco flavor, but tended toward the bland. Try it if you're looking for subtle aromatics.

Wessex Tradition (English)

A pungent and obviously full classic English, this is the blend of many colors in the tin. No given component becomes ascendant in this complex blend. "Full" should perhaps be rich in that it is not strong in the kick sense. It is rich with Latakia and Orientals with a somewhat obsequious red and black Virginia element. This richness has no extremes, and covers a large range of the flavor spectrum. It burns to a uniform dove-gray ash. Recommended.

Wessex Brigade Classic Virginia

This is a classic in intent and execution. After a hot light requiring more than my usual two passes of the flame, it calmed down to a naturally sweet and rotund middle Virginia. It moves to a relaxed smolder, easily producing unstinting Virginia flavor sans edges to the bottom of the bowl. Clean walls, pale ash, good flavor, easily controlled heat, this is recommended but surpassed by quite a few other classic Virginia flakes since there are so many exceptional members of the genus.

Wessex Brigade Sovereign Curley Cut

One of the few curlies out there, this is a pale Virginis rope with a Perique core, matured for six months and sliced into coin-like disks. The description sounds like Escudo, but it is rather different from that disappeared and reappeared standard. The disks are smaller and paler leaf is employed. It could stand to be dried out, and when newly opened, the burn is hot from too much humidification. The flavor range is narrow, restricted to the higher end of the spectrum with the Perique sinuously appearing. The flavor is delicate yet complex and takes on different characteristics in different types of pipes. Recommended for those who want something brighter than Escudo and not sweetened like the Mac Baren roll cakes. ***P&T***

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Bugs

Bugs: A Hays McKay Mystery, featuring a pipe-smoking investigator from Columbus, Ohio, is available online through Barnes and Noble and through Amazon.com.

From the back cover: *Terrorist activities in the United States are not confined to foreign agents. Marvin "Ike" Miller is an escaped federal prisoner: a fugitive terrorist with a new twist, a load of hate over the killing of his half-brother by ATF, and a plot to bring martial law and chaos to America.*

Bugs *is the story of one man's efforts to destroy the plan and Ike Miller in the process. And he has less than two weeks to do it. Hays McKay is an investigator with a small agency in Columbus, Ohio, who stumbles onto Miller's plot while looking into the death of a black fisherman affectionately known as Bugs, in the eastern part of the state.*

McKay is analytical, intuitive, funny, passionate, yet totally without feeling when someone close to him is threatened, which is evident when he executes two men who attempt to rape his fiancée. But he has his own demons: booze, a past that includes a tour in Granada as a Marine sniper; and time spent in Pakistan toward the end of the war in neighboring Afghanistan.

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Pipe Collector

The newsletter of the North American Society of Pipe Collectors is published bimonthly and contains news, discussions and articles of interest to all pipe smokers. The subscription price of $12 per year includes membership in the society, which entitles members to free classified ads, automatic inclusion in drawings for prizes, and discounts at participating retailers. Averaging about 28 pages per issue, it's a terrific value and an essential reference for pipe enthusiasts.

To subscribe and receive an entire year of the newsletter, send a check for $12 to North American Society of Pipe Collectors, P.O. Box 9642, Columbus, OH 43209-9642. Price is prorated $1 for every month past January, so if you don't want the full year, you can join in August, for example, and the price would be $5; joining in October would cost $3.

PIPE EVENTS

CORPS Pipe Smokers' Exposition & Celebration
The Conclave of Richmond Pipe Smokers will host its 19th Annual Pipe Smokers' Exposition & Celebration on Sept. 19-21, 2003, at the Holiday Inn Select-Koger South Conference Center, 10800 Midlothian Turnpike, Richmond, Virginia. Call the hotel at 804.379.3800 and mention CORPS for special room rates. The 2003 show will celebrate Dunhill's centennial anniversary. For more information, contact CORPS at P.O. Box 34023, Richmond, VA 23234; 804.342.0761; *conclave@corpipesmokers.org*.

Deep South Classic
The Carolina Briar Friars announce that the Deep South Classic will be held on Saturday, Oct. 18, from 8:30 a.m. to 6 p.m. at the Sheraton Airport Hotel in Charlotte, N.C. For more information, contact the Carolina Briar Friars at P.O. Box 12681, Charlotte, NC 28220, or 704.331.8148.

Gateway Area Pipe Show
The St. Louis Pipe Club will host its 16th annual pipe show on Saturday, Feb. 21, from 9 a.m. to 5 p.m. at the Hilton St. Louis Airport. A special room rate of $79 can be obtained by calling the Hilton St. Louis Airport at 800.345.5500 and mentioning the pipe show. For more information or to reserve a table, contact Jay Milton, 56 Glen Echo, Glen Carbon, IL 62034; 618.288.2090; or Bob Callaway, 220 Pralle Lane, St. Charles, MO 63303; 636.946.8555.

New York Pipe Show
The New York Pipe Club hosts its Eighth Annual International Pipe Swap on Aug. 29-30. The event will be at the Ramada Hotel Newark International Airport, where special room rates can be obtained by calling 800.223.8285 or 973.824.4000 and mentioning the pipe show. For more information, contact Richard Esserman, 238 Aycrigg Ave., Unit D, Passaic, NJ 07055; 212.455.9869.

North American Society of Pipe Collectors Pipe Show
NASPC will host its 2003 pipe show from 9 a.m. to 5 p.m. on Aug. 23 at the Ramada Plaza Hotel, 4900 Sinclair Rd., Columbus, OH 43229. To reserve a room, call the hotel at 614.846.0300 and mention the NASPC Pipe Show for special rates. For more information, contact Bill Unger, Secretary, NASPC, P.O. Box 9642, Columbus, OH 43209; phone: 614.252.2904; e-mail: *bill@naspc.org*.

Sixth Annual Northern California Pipe Show
The Sacramento Pipe Collectors' Assembly, the Fresno Pipe Club and the Peninsula Pipe Club will host their sixth annual Northern California Pipe Show on Saturday, Nov. 8, from 10 a.m. to 6 p.m. in the training room of the Clarklift Team Power Forklift dealership at 8111 Fruitridge Rd., Sacramento, California. Contact Gary Malmberg, 916.422.6027; e-mail: *gmalmberg@earthlink.net*.

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The After Hours Pipe Club
First Monday of the month from 6 to 8 p.m. at the Vintage restaurant in the Gage shopping center in Topeka, Kansas. Contact the staff at Churchill's, 785.273.0102; *afterhourspc@hotmail.com*; *www.homestead.com/afterhourspc.*

Arrowhead Pipe Club
Contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw St., Flint, MI 48502.

Atlanta Pipe Club
Second Tuesday of the month at 7 p.m. at Royal Cigar Co., 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and LaVista Rd. Contact Joyce White at 404.329.0088 or Kelly Crow at *kelcro@mindspring.com.*

Briars Club
Second Thursday of the month at 6 p.m. at Hawthorne Fire House on Lafayette Avenue in Hawthorne, New Jersey. For more information, contact Howard Gutenstein at 845.759.2205; e-mail: *briarsclub2001@yahoo.com*; or visit the Web site at *www.groups.yahoo.com/group/njpipeclubthebriarsclub.*

Briar Squires Pipe Club
Second Monday of the month at 7:30 p.m. at Hops Grill and Bar, 9826 San Jose Blvd., Jacksonville, Florida. Annual pipe-smoking contests are held on the Sunday closest to St. Patrick's Day. Contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32236; Cy Jones at 904.739.8190; or Clif Byrd at *crbyrd@bellsouth.net.*

Broad River Smokers' Conclave
Second Thursday of the month at Tobacco Road Smoke Shop in Shelby, North Carolina. Contact Chris Tallent at 704.487.7868;*brsc@wncnet.com*; *www.wncnet.com/smokeit.*

Burlington Pipe Club
First Thursday of the month at The Black Bull, 1124 Guelph Line, Burlington, Ontario. Contact Phil Raney at 519.754.1148.

Capital Area Pipe Smokers (CAPS)
Third Wednesday of every other month in the Washington, D.C., area. Contact Randy Evans, *raevans@outdrs.net*; Brian Siravo, *CAPSpipeshow@aol.com*; or *Caps_pipe.tripod.com.*

Central Florida Pipe Club
Last Thursday of the month at The Tobacco Merchant in Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. Contact Don Hockman Jr. at 407.647.3200; *orlandopipe@yahoo.com.*

Central Oklahoma Pipe Enthusiasts (COPE)
Second Thursday of the month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Contact COPE, P.O. Box 7034, Moore, OK 73153; or *jhaldeman@bix.com.*

Chesapeake Pipe Club
Second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road, Towson, MD 21234. Call Bill Maitz, 410.825.8940.

Christopher Morley Pipe Club of Philadelphia
Third Wednesday of the month at 7 p.m. at Finnegan's Wake Pub, Third & Spring Garden Streets, Philadelphia, Pennsylvania. Contact Bob Page at 215.567.2972 or *rpage@classicalguitarstore.com.*

Confrere of Indiana Briar Friars
Contact Stephen Williams at 765.282.0229.

Conclave of Richmond Pipe Smokers (CORPS)
Meets the third Tuesday of the month at various Richmond, Virginia, area restaurants and pubs. Contact CORPS for the location of the next meeting at 804.342.0761; e-mail: *conclave@corpipesmokers.org*; Web site: *www.corpipesmokers.org.*

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Watch our web site for special Exposition events and info - *www.corpipesmokers.org*

For more information, call the C.O.R.P.S. hotline: **(804) 342-0761** and leave a message ...
or email us at: **conclave@corpipesmokers.org** or write us: **CORPS P.O. Box 34023, Richmond, VA 23234**

Connecticut Valley Pipe Club
For information and meeting times, contact Dock Perry at 413.789.2153.

Croft's Burley Burners
First Saturday of the month at Croft's Pipe & Tobacco Shop, 4722 Richmond Ave., Houston, TX 77027. Call 713.850.8091 for more information.

Dallas/Fort Worth Pipe Smokers Club
Third Wednesday of the month at 7:30 p.m. at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price at *epr065@airmail.net.*

Fresno Pipe Club
Third Sunday of the month at 6 p.m. at Hardwick's Briar Shoppe. Contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; 209.228.1389; *dpitts@gte.net.*

Great Northern Pipe Club
Third Sunday of the month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English Street, Maplewood, Minnesota. Contact Jon Werner at *info@greatnorthernpipeclub.org*, or Tony Espeseth at 800.353.7378.

Greater Kansas City Pipe Club
Third Thursday of the month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. The club also hosts an annual pipe show in the fall. Call Mark Sull at 913.362.7864 or e-mail the club at *gkcpc@yahoo.com.*

Hudson Valley Pipe Club
First Wednesday of the month at 6 p.m. at Copperfield's, Route 44, Millbrook, New York. Contact Rob DiStasio 914.533.6696 or *recoil@optonline.net.*

Kentuckiana Pipe Smokers' Club
Second Sunday of the month. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342; 502.839.3229; or *iapsc.net/html/kps1.html.*

Knoxville Area Pipe Smokers (KAPS)
Third Thursday of the month at 6:30 p.m. Contact *www.knoxareapipesmokers.org*, or Randy Pedigo at 865.637.7565; or *repedigo@bellsouth.net.*

Memphis Area Pipe Smokers (MAPS)
Third Tuesday of the month at 7 p.m. in the cigar lounge at the Marriott Hotel, 2625 Thousand Oaks Blvd., Memphis, Tennessee (near I-240 and Perkins Rd.). Contact Bob at *info@pipeclub.org*; or visit *www.pipeclub.org.*

Milwaukee Area Pipe Society
Third Thursday of the month at 7 p.m. at Jack's Tobacco and M.C.S., 13640 W. Capitol Drive, Brookfield, Wisconsin. Contact Joe Harb, 262.783.7473, *jharb@wi.rr.com*; *home.wi.rr.com/perique.*

Mt. Town Society of Kapnismologists
First and third Thursday of the month at 7 p.m. at the Smokers Club, 100 S. Mission Street, Mt. Pleasant, MI 48858. Contact Kat Gartner at 517.775.8536; *gart@sensible-net.*

Murfreesboro Pipe and Tobacco Club
Second Monday of the month in the banquet room at Puffing Billy's Restaurant on Broad Street in Murfreesboro, Tennessee, at 6:30 p.m.

Nashville Area Pipe Smokers (NAPS)
Second Tuesday of the month at 6:30 p.m. at the Sherlock Holmes Pub located at 2206 Elliston Place, Nashville, Tennessee. Contact Chuck Horvath at 615.790.9582; *chuck.horvath@us.army.mil.*

New York Pipe Club
First Tuesday of the month at Connolly's Pub and Restaurant, 121 West 45th St., at 6 p.m. Contact the club's Web site at *www.newyorkpipeclub.com.*

Nordic Smokers' Guild
Contact President Leif Slot, Florsgade 7, 3 th, DK-2200 Copenhagen N, Denmark; *ls@n-t.dk.*

North Georgia Pipe Club
Third Thursday of the month at 6:30 p.m. at Smitty's Tobacco, 975 Dawsonville Hwy., Gainesville, Georgia. Contact Clark Smith at 770.539.9006; *wcsmith1@bellsouth.net.*

North Oakland Tobacco and Pipe Club
First Thursday of the month at 7 p.m. Meeting locations vary in the Metro Detroit area. Contact Terry McGinty at 248.471.0195; *tmcginty@ameritech.net.*

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Arkansas. Contact Dick Alexander, c/o Tobacco Plus-Midway Plaza, 1998 Highway 62/412, Hardy, AR 72542; 870.856.4100 or 870.856.4433.

Northeast Wisconsin Tobacco Society
Third Monday of the month at 6 p.m. at the Titletown Brewing Co. Contact Todd R. Jerabek at *tjerabek@frontiernet.net.*

Old Pueblo Pipe Club
Third Wednesday of the month at 7 p.m. at local shops. For more information, check the schedule on the club Web site, *www.jack-tompkins.com/OPPC*, or contact Jack Tompkins at 520.459.4317; e-mail: *tompkins2@mindspring.com.*

Pipe Club de France
Contact President Alain Letulier, 38 rue du Chevalier de la Barre, F59175 Templemars, France; *alainletulier@compuserve.com.*

Pipe Club of Taiwan
Contact Ben Chen, P.O. Box 83-53, Taipei 111, Taiwan; *hanworld@ms29.hinet.net.*

Pocono Inter-Mountain Pipe Enclave (PIPE)
Every Tuesday night at El Humidor in Wilkes-Barre, Pennsylvania, from 6 to 9 p.m. Contact David Bull at 570.894.8016 or *debull@starband.net.*

Sacramento Pipe Collector's Assembly (SPCA)
Twice monthly on the third Thursday of the month at 6 p.m. and last Sunday of the month at 1 p.m. in downtown Sacramento, California, at 1325 O Street #1. Contact Gary Malmberg, 916.442.6027; e-mail: *gmalmberg@earthlinknet.*

Sandwich Isle Pipe Society
Last Wednesday of the month from 6 to 9 p.m. at South Pacific Pipes & Cigars, 350 Ward Ave., Suite 106, Honolulu, HI 96814. Contact Dale James Neff at 808.591.8275.

Seattle Pipe Club
Second Wednesday of the month from 7 to 9 p.m. at the Issaquah Tinderbox (club room), exit 15 off I-90, Pickering Place, 1810 12th Ave. N.W., #C2. Contact Ron Butler, *crenterprise@unidial.com*, 253.927.3672; Matt Guss, *matt@reallysmart.com*, 206.903.6542; or Nathan Reasoner at 800.647.7833; *www.seattle pipeclub.org.*

Shanghai Pipe Club
Meets every other Saturday afternoon from 2 to 6 p.m. at 120-23 Tai An Road, Shanghai. Check out the club's Web site at *www.shanghaipipeclub.com* or contact Echo Hui at *echo_hui@yahoo.com* for more information.

Sherlock Holmes Pipe Club of Boston
Second Wednesday of the month at the Holiday Inn, Mansfield, Massachusetts. Contact Mark Maxfield, *barley_shpc@yahoo.com*; or Don Powers, 781.449.0380.

South Hampton Roads Pipesmokers' Club
First Monday of the month at 7 p.m. at the White Horse Pub in Pembroke Mall, Virginia Beach, Virginia. Contact Dan Carey at 757.236.3469; e-mail: *e-celt@yahoo.com.*

South Jersey Pipe and Cigar Club
Second Wednesday of the month at 7 p.m. at Your Coffee and Cigar Box, 703 Tilton Road, Northfield, NJ 08225. Call 609.645.3345.

St. Louis Pipe Club
Second Saturday of the month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri, and the fourth Saturday of the month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. Contact Jay Milton at 618.288.2090 or Bob Calloway at 636.946.8555.

Toronto Pipe Club
Second Saturday of the month at 1 p.m. Contact Douglas Cope at 905.791.1440 or *www.torpipeclub.ca.*

Tri-State Pipe and Tobacco Club
For information about meetings of the Fort Wayne, Indiana-based club, contact Robert R. Rhodes Jr. at 260.749.9534, *j.rhodes30@verizon.net.*

Waco Pipe Club
Last Tuesday of the month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. Contact Steve Fallon at 254.754.3258.

Washington Area Pipe Smokers
Third Wednesday of the month at 7 p.m. at The Smoke Shop, 940 W. Chestnut Street, Washington, Pennsylvania. Contact Paula J. Fenelon at The Smoke Shop, 724.228.3266.

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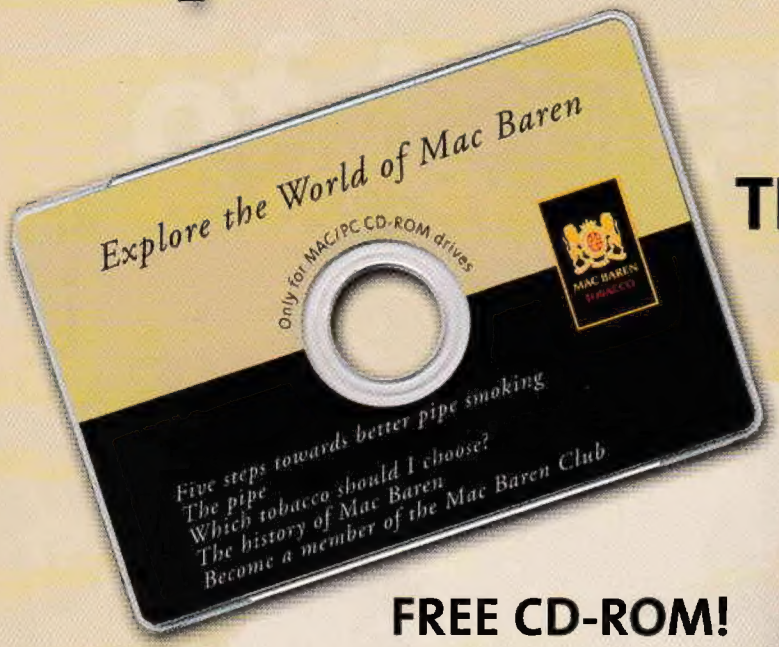
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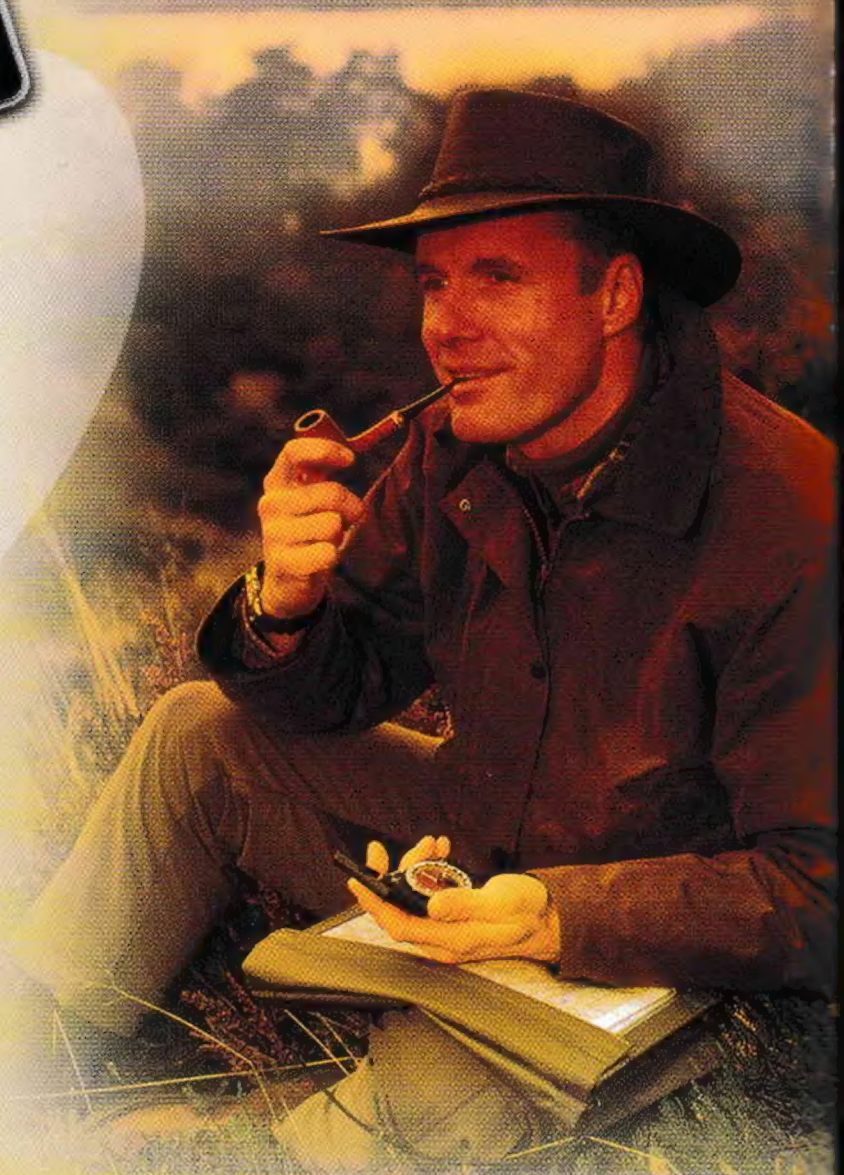

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